

STEREO

VLS 25004

The album cover features five men in dark suits and ties against a blue background. One man is seated in the foreground, while the others stand behind him. A large, ornate, dark-colored chair is positioned behind the group. The text 'RENAISSANCE' and 'THE ASSOCIATION' is printed in white, bold, sans-serif capital letters. The 'Valiant RECORDS' logo is in the bottom right corner.

RENAISSANCE

THE ASSOCIATION

Valiant
RECORDS

STEREO

VLS 25004

The album cover for 'Renaissance' by The Association features five men in dark suits and ties against a solid blue background. One man is seated in the center, while the other four stand around him. The man on the far left stands with his hands at his sides. The man second from the left stands with his right hand on the back of the central seated man's chair. The man on the far right stands with his left hand on his hip. The man second from the right stands with his hands clasped in front of him. The central man is seated in a large, ornate, dark-colored chair, looking directly at the camera with a serious expression. The overall aesthetic is classic and professional.

RENAISSANCE

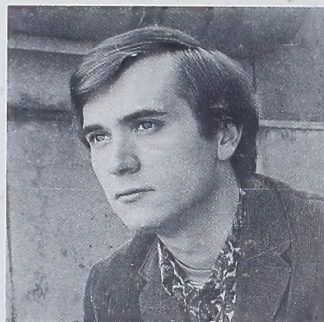
THE ASSOCIATION

Valiant
RECORDS

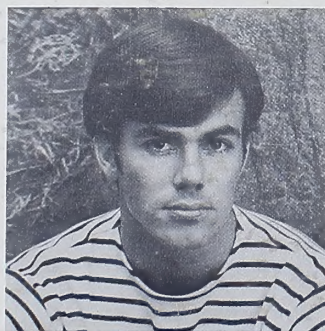
RENAISSANCE THE ASSOCIATION



JIM YESTER
GUITAR, PIANO, HARPSICHORD, BELLS.



BRIAN COLE
LOWER TONAL CONCEPTS AND
BASS HONK. BACKGROUND VOCAL.



TED BLUECHEL, JR.
DRUMS (PIG SKINS), DOOR SLAM,
PERCUSSIVE AFTERTHOUGHTS (BELLS,
MARACAS, CASH REGISTER).



GARY ALEXANDER
LEAD AND GRUNT GUITAR. KOTO.



TERRY KIRKMAN
RECORDER, FLUEGEL HORN,
TAMBOURINE, PIANO, AND OTHER
PERCUSSIVE EMBELLISHMENTS



RUSS GIGUERE
GUITAR, NOISE AND RHYTHM THINGS.

SIDE ONE:

1. I'M THE ONE... RUSS (2:35)
(R. Giguere)
2. MEMORIES OF YOU... JIM (2:15)
(J. Yester)
3. ALL IS MINE... TERRY (3:13)
(T. Kirkman)
4. PANDORA'S GOLDEN HEEBIE JEEBIES... GARY (2:45)
(G. Alexander)
5. ANGELINE... TERRY (3:10)
(G. Alexander/T. Kirkman)
6. SONGS IN THE WIND... TED (2:35)
(T. Bluechel, Jr.)

SIDE TWO:

1. YOU MAY THINK... GROUP (1:45)
(G. Alexander/T. Kirkman)
2. LOOKING GLASS... RUSS (2:05)
(G. Alexander)
3. COME TO ME... JIM & GARY (2:15)
(G. Alexander/J. Yester)
4. NO FAIR AT ALL... JIM (2:35)
(J. Yester)
5. YOU HEAR ME CALL YOUR NAME... GROUP (2:18)
(G. Alexander/T. Kirkman)
6. ANOTHER TIME, ANOTHER PLACE... RUSS (1:47)
(G. Alexander)

PRODUCED BY: JERRY YESTER

ENGINEERED BY: HENRY LEWY

RECORDED AT WESTERN RECORDING STUDIO
HOLLYWOOD - CALIFORNIA

PUBLISHED BY: BEECHWOOD MUSIC CORP. BMI

ALBUM DESIGNED BY: PETER WHORF GRAPHICS

Valiant
RECORDS

6290 SUNSET BLVD.
HOLLYWOOD, CALIFORNIA
90028

THE ASSOCIATION
FAN CLUB
c/o BOB STANE
24 NORTH MENTOR
PASADENA, CALIFORNIA
91101



p: **PROPAGANDA**



p: **MACHINERY**

β

a representation

"... a study in new ways of walking"



A FURTHER CONTRIBUTION TO NUMBER TWELVE IN ZANG TUUM TUMB'S
OBSESSIVE ACTION SERIES: ANOTHER WAY OF LOOKING AT PROPAGANDA'S
THIRD SINGLE. PROPAGANDA MUSIC IS PRODUCED BY S. J. LIPSON.
P-MACHINERY (BETA) HAS BEEN REMADE BY ZANG TUUM TUMB USING THE
GUITAR BY JOHN MCGEOCK (WITH EMI COURTESY) AND THE ENGINEERING
OF R. KRAUSHAAR. SLEEVE POSITIONED BY THE LONDON DESIGN PARTNER
SHIP WITH ZTT. PHOTOGRAPHY BY JOHN STODDART. THE ORIGINAL OF
P-MACHINERY REMAINS AT TRACK ONE SIDE TWO OF THE SECRET WISH LP
"SLIK, VELVET AND FEATHERS" ALSO ON THIS RECORD. EXTRACTS FROM
PROPAGANDA'S COMPLETE MACHINERY CASSETTE INCLUDING FROZEN FACES.



0-96835

ISLAND RECORDS, INC.

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"... a study in new ways of working "

STEREO

JIMI HENDRIX • LITTLE RICHARD

FRIENDS FROM THE BEGINNING

SPECIAL SALE
PRICE
\$2.49
A



ALA 1972 STEREO

LITTLE RICHARD JIMI HENDRIX

*Sometime here is the time that is
and somewhere the time that was.
Some of our friends are sometime friends,
and friends there are who are always friends...*

FRIENDS FROM THE BEGINNING

LITTLE RICHARD'S career rides a meteor that flies fantastic through the skies and brilliantly illuminates the time. A burning cosmic direction-finder, time and again, he has been the one who felt the most urgent need of the moment, to dazzle the mind with the depth and magnitude of his interpretation. LITTLE RICHARD was the birth of Rock and Roll, found a deep well of religious and mystical meaning in the emerging mood of the late fifties and early sixties, and gave us the richly representative Gospel. Today, still on that comet, coming around again, the legendary LITTLE RICHARD renews us in a light so bright it burns the soul.

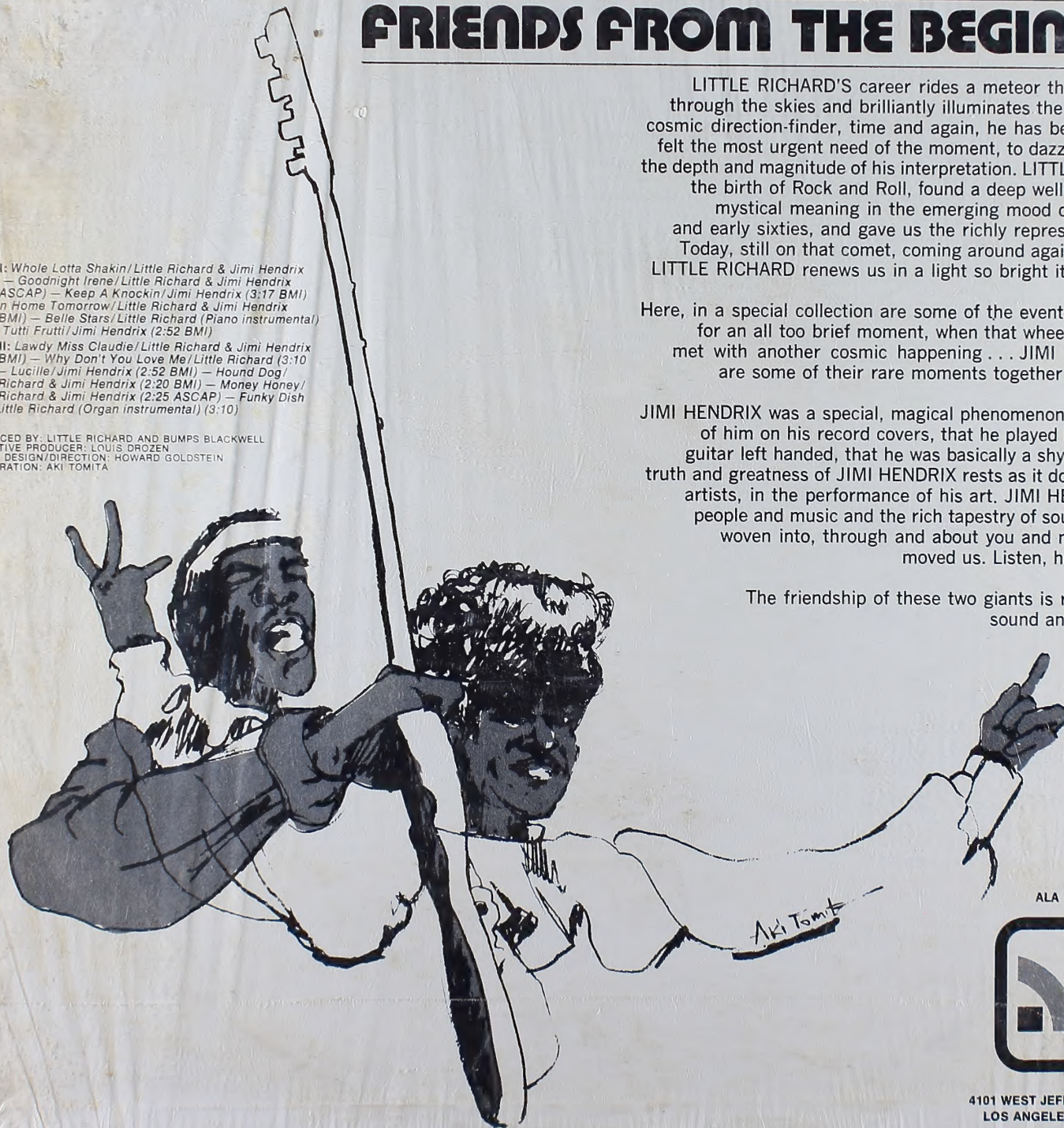
Here, in a special collection are some of the events that happened for an all too brief moment, when that wheeling comet-force met with another cosmic happening... JIMI HENDRIX. Here are some of their rare moments together... two friends.

JIMI HENDRIX was a special, magical phenomenon. So little is said of him on his record covers, that he played his right-handed guitar left handed, that he was basically a shy person. But the truth and greatness of JIMI HENDRIX rests as it does with all great artists, in the performance of his art. JIMI HENDRIX is about people and music and the rich tapestry of sound and emotion woven into, through and about you and me each time he moved us. Listen, he moves us still.

The friendship of these two giants is recorded here in sound and soul. Share it!

SIDE I: Whole Lotta Shakin' / Little Richard & Jimi Hendrix (2:55) — Goodnight Irene / Little Richard & Jimi Hendrix (2:45 ASCAP) — Keep A Knockin' / Jimi Hendrix (3:17 BMI) — Goin' Home Tomorrow / Little Richard & Jimi Hendrix (3:15 BMI) — Belle Stars / Little Richard (Piano instrumental) (2:50) Tutti Frutti / Jimi Hendrix (2:52 BMI)
SIDE II: Lawdy Miss Claudie / Little Richard & Jimi Hendrix (2:25 BMI) — Why Don't You Love Me / Little Richard (3:10 BMI) — Lucille / Jimi Hendrix (2:52 BMI) — Hound Dog / Little Richard & Jimi Hendrix (2:20 BMI) — Money Honey / Little Richard & Jimi Hendrix (2:25 ASCAP) — Funky Dish Rag / Little Richard (Organ instrumental) (3:10)

PRODUCED BY: LITTLE RICHARD AND BUMPS BLACKWELL
EXECUTIVE PRODUCER: LOUIS DROZEN
ALBUM DESIGN/DIRECTION: HOWARD GOLDSTEIN
ILLUSTRATION: AKI TOMITA



ALA 1972 STEREO



ALA RECORDS, INC.
4101 WEST JEFFERSON BOULEVARD
LOS ANGELES, CALIFORNIA 90016



Jon



Mark



Jordan



Ned



Bob

Side A ~ Tune in to my love. Dead Things. You Won't Love me Today. Gorehounds. Crazy Fate. Wild-man. Corpse Worm. Side B ~ Serenade. Am I Dead yet? Requiem. Psychedelic Journey [PART 3]. The Fox. No Reality. Never Do You Wrong.

JORDAN KEYBOARD + VOCALS
HARMONICA
MARK MAYHEM BASS + BACK UP
VOCALS + PERCUSSION
[TUNE INTO MY LOVE]
JON CHALMERS LEAD
GUITAR
BOB CELLAR RHYTHM
GUITAR
NED DRUMS

GOREFANS
BAND INFO
% JORDAN
39 CHESTNUT
STREET
PORTLAND, ME
04101

BOOKING ~ ONE BAD AGENCY % LOIS MCGEE
232 KELTON STREET, #20, ALLSTON, MA, 02134

RECORDED IN A DARK CELLAR SOMEWHERE IN
SOMERVILLE, MA, DEC 26-28, 1986. MIXED AT FORT
APACHE STUDIOS IN ROXBURY, MA, DEC 29-30, 1986.

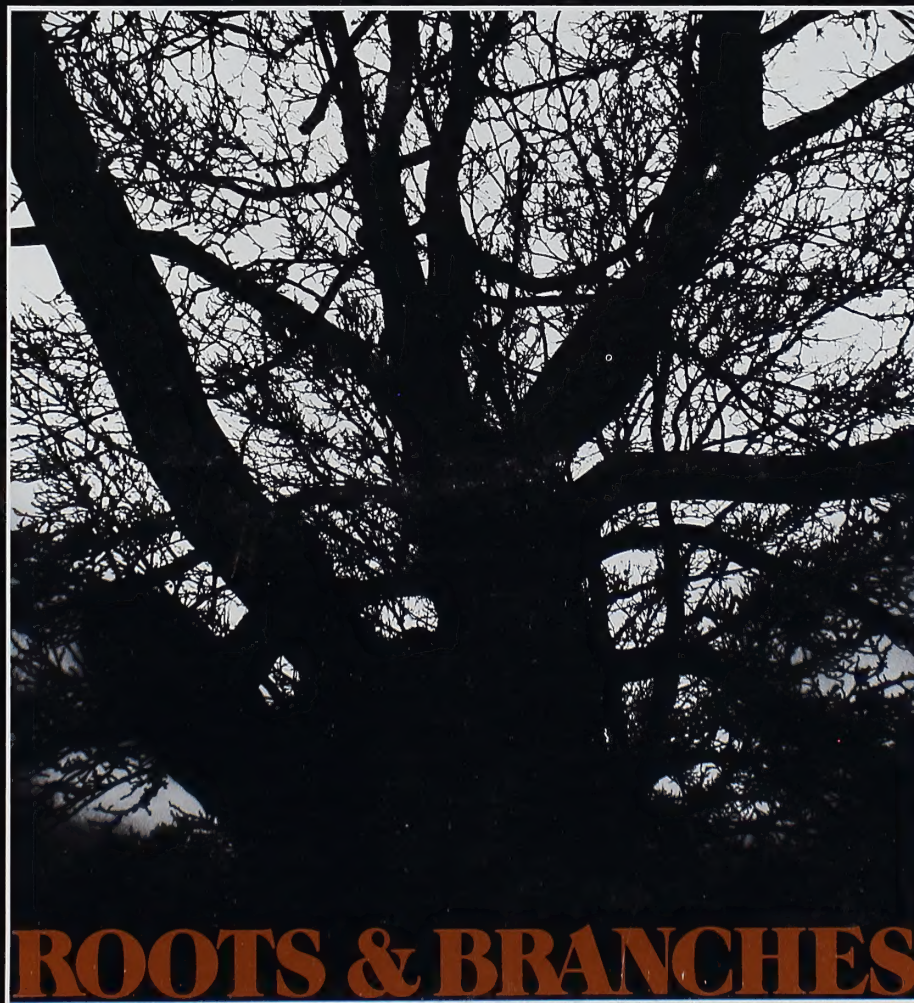
PHOTOGRAPHY & COVER ART AND
BY LEON KOUYOUMJIAN • DESIGN BY NED

PRODUCED AND ENGINEERED BY MARK MAYHEM.
PURPLE BLOB PUBLISHING



© 1987 by ALIEN CACTUS RECORDS
ACR THORN-003

DON CRAWFORD



ROOTS & BRANCHES

A DEDICATION

Some two...or...three...or maybe
four thousand miles over there
is a lady I'll always know.
God gave us a child.
This is for them...God,
The Lady, and The Child.

SIDE ONE

A SMALL BROWN BABY 4:40
GONNA BUY YOU A MUSIC BOX 3:48
THIS IS WHAT YOU DO 5:54
SILENT SCREAM 4:54

SIDE TWO

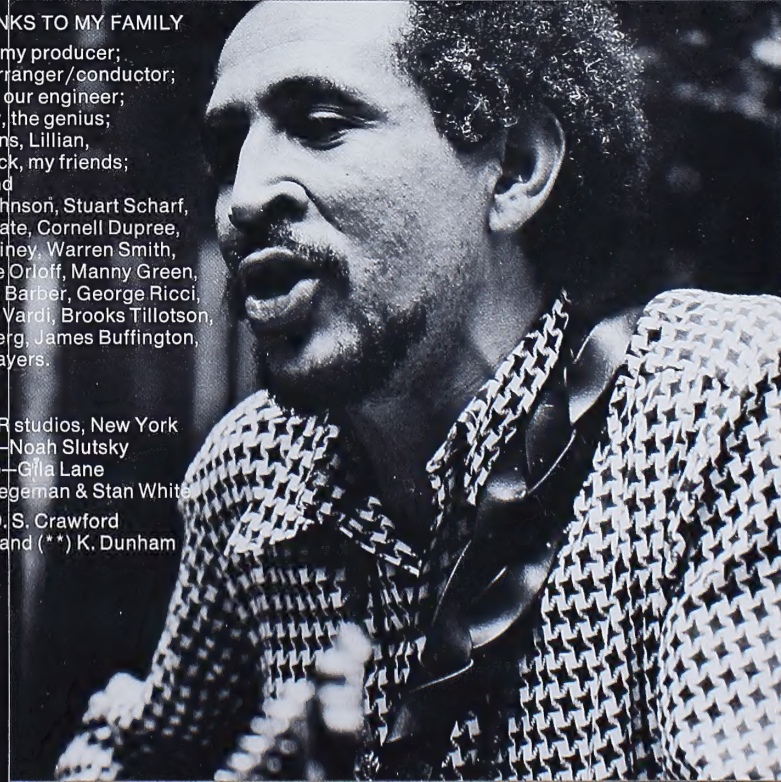
AS LONG AS I'M DOIN' IT WITH YOU 2:55
SO LONG MARIANNE* 4:55
SHE'S GONE NOW 3:25
FIRE ISLAND SATURDAY 4:36
I, TOO, WANTED PEACE** 3:22
BENEDICTION** 1:36

WITH SPECIAL THANKS TO MY FAMILY

Alfred Brown, my producer;
Robert Freedman, arranger/conductor;
Dave Sanders, our engineer;
Noah Slutsky, the genius;
Susan Evans, Lillian,
Paul, Pete & Dick, my friends;
and
Ron Carter, Jimmy Johnson, Stuart Scharf,
Sam Brown, Grady Tate, Cornell Dupree,
Eric Gale, Chuck Rainey, Warren Smith,
Johnny Pacheco, Gehe Orloff, Manny Green,
David Schwartz, Julien Barber, George Ricci,
David Carey, Emmanuel Vardi, Brooks Tillotson,
Ray Alonje, Richard Berg, James Buffington,
the players.

Recorded live at A&R studios, New York
Album Design—Noah Slutsky
Cover photo—Gila Lane
Back photos—Barb Hegeman & Stan White

All songs by D.S. Crawford
except (*) L. Cohen and (**) K. Dunham



THE HASSLES



THE HASSLES

SIDE ONE

1. WARMING UP

2. JUST HOLDING ON

3. A TASTE OF HONEY

4. EVERY STEP I TAKE—EVERY MOVE I MAKE

5. COLOURED RAIN

SIDE TWO

1. I HEAR VOICES

2. I CAN TELL

3. GIVING UP

4. FEVER

5. YOU'VE GOT ME HUMMIN'



A MAZUR ENTERPRISE PRODUCTION
PRODUCED BY TONY MICHAELS & VINNY GORMANN
ENGINEER: BILL STAHL



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ric ocasek **beatitude**



ric ocasek/beatitude



Jimmy Jimmy

something to grab for

prove

i can't wait

connect up to me

a quick one

out of control

take a walk

sneak attack

time bomb

produced by: ric ocasek



GEFFEN
RECORDS

Geffen Records, 9130 Sunset Blvd.,
Los Angeles, Calif. 90069.
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jimmy jimmy

hey jimmy
what's the matter with you tonight
nothing to do
can't think of anything to do
got to get out of here
got to get out of here
got to get out of here
open up some heads
go for life
that's not dead
got to get some kids instead
of just sitting around
thinking about what's wrong
with everything in your life
tonight
you can't see too well
what's going on
but there's something going on
that you don't know about
america
nobody's getting off
we're all in this together
nobody's getting off
it must be now or never
nobody's getting off
must this drag on forever
nobody's getting off
we're all in this together
hey jimmy
they're calling you back
they want you to come back
and take out the garbage
they want to talk to you
about something
they found in your drawer
under a hush magazine
they want to cool you out
and ignore your problems
they want you to stay in line
what happened to my baby
where did he go wrong
why can't he be like other kids
just go along
what's the matter
with these kids today
hey jimmy
you don't look so good tonight
are you depressed
or something
you look spaced out
isn't there something
you could be doing
instead of watching tv
or listening to the fm
don't you want to think about nothing
don't you want to do something
are you pretending
nothing's wrong
america
it can happen here

something to grab for

if you want to hang on my shoulder
i'm standing here
if you want to do it all over
let me get near
if you were another pretender
i'd pass you by
if you were a lost weekender
maybe i'd try
when you gonna give me something to grab for
when you gonna put it in my sight
when you gonna give me something to grab for
when you gonna show me what it's like
if you want to talk about it
i got the time
when you're looking so enchanted
you cover my mind
if you think i'll wait forever
maybe you're right
there's no such thing as now or never
there's only twilight
if you want to take it lightly
i won't make a sound
if you want to take me over
i won't turn you down

prove

you could show me all your photographs
you could leave me hanging high
you could tell me about the mystery
hiding in your eyes
there's one too many reasons
why i should be with you
but i'll just be in season
just like you want me to
you don't have to prove a thing
pretty girl pretty girl
you could tell me secrets
that i would only keep
you can have your soup du jour
when you're fast asleep
when you turn me over
i won't waste your time
put on your precious makeup
you won't stand in line
i'm standing in your doorway
i know you never lock it
i won't try to walk away
with something in my pocket
everything you want to do
it easily gets done
even on a rainy day
you could pull the sun

i can't wait

for your love
i can't wait
for your touch
i can't wait
for your slinky smile
i can't wait
for your angel heart
i can't wait
cause when you hold me
i melt away
and when you hold me
i want to stay
night to night
day to day
i just can't wait
for your love
for your whisper soft
i can't wait
for your bright nite eyes
i can't wait
for your silky sway
i can't wait
i'd be so glad if you came today
i can't wait

connect up to me

you talk close to me
i know your ways
i feel your dreams
you talk close to me
fairy domes and princesses
living in illusion
touch me free
i need your nite light
close to me
i need your nite life
fantasy
when the dance night flies
and the Broadway screams
connect up with me
i feel your heartbeat
pounding soft
i'm taking off
you stick close to me
the right intrusion
is what we need
the touch is free
i'm watching your slick trick
still life moving
and ever so softly
letting it go
still by windows
some are still running
thinking they dreamt you
but never to know
connect up to me
i need your nite life

a quick one

how about a quick one
the endless night
has just begun
you know it's never like it seems
and when you wake up
it's going to feel just like a dream
so won't you hold on hold on
don't you leave me here tonight
everything will be all right
i know it's hard for you to fake
and in the distance
you don't want to make the same mistake
so won't you hold on hold on
don't want to lose your dawn delight
don't want to ever say goodnight
there's going to be blue stars tonight
and when you wake up
there's going to be a different light
so won't you hold on hold on
don't you leave me here tonight
everything will be all right
i don't need a stranger touch
just for something new
i'm not looking for too much
but love is overdue
you think it's too good to be true
when you wake up
there's someone fallin' over you

out of control

well someday you'll be sorry
that you flunked around and waited
for amsterdam and lillywhite
so heavenly sedated
it's faster than a speeding bullet
tonight someone's blasted
it's easier for you to tell
why no one ever lasted
keep it out of control
you don't have to think too much
we're all trying to help you out
show you how to save yourself
so you got no doubts
prima donna jesus moon
you'll be waiting now forever
some people call you speedo
they just think they're so clever
keep it out of control
in the thick black nite
blow tray can you see
fly the pawns curly sight
it's the easy way out
it's the double take hidden
it's the long gone beach lawn
infested with headlights
touched
instrument landing
keep it out of control

take a walk

under the cold and darkly sky
you trip the light and go
through the love gates sweet and wild
how close you'll never know
take a walk take a walk down
you got to spit this crazy town
take a walk take a walk down
you got to turn this life around
i remember the nite you ran
just a prisoner of the dark
you were waving that chinese fan
trying to hit the easy mark
take a walk take a walk down
take a look around
take a walk take a walk down
you got to turn this dream around
you were taking off by yourself
you were searching for a safety place
still hoping for a little help
showing off a little lace
take a walk take a walk down
take a look around
take a walk take a walk down
you got to turn this life around
take a look take a look around

sneak attack

suffocation in the center
paradoxical on the edges
we're shooting the moon
watch out for rockets
cold cream windows nervous smiles
back to blankets for awhile
wasted children dance alone
living in the gone world
it's a silent flight
for a satellite
sneak attack
who's going to wake you up
when they come for you
pinch of life burns and flies
vigilante moule elite
locked into a real heat
it's a silent flight
for a satellite
sneak attack
we're shooting the moon
watch out for rockets

time bomb

i live in a world
of manufactured joy
and factory parts
i live in a world
of dancing lips
and prima donnas
i live in a world
of dime store dummies
and slingshot rummies
i live in a world
of lonely hearts
and dispassionate pigs
i live in a world
of murderers
and priests
i live in a world
of pistols
and doomsayers
i live in a world
of computer games
and cops
i live in a world
of war
and wigwams
and i'm sitting on a time bomb
i live in a world
of businessmen
and breath soap
i live in a world
of confusion
and uncertainty
i live in a world
of glamour
and god fear
i live in a world
of tv news
and blow ups
i live in a world
of wasted envy
and hostilities
i live in a world
of technology
and lies
i live in a world
of garbage strikes
and jackknives
i live in a world
of night screams
and rainbows

ric ocasek-guitar, keyboards,

voice
stephen george-drums
darryl jennifer-bass
roger greenawalt-guitar
stephen hague-keyboards
luzhee morse-guitar, keyboards
casey lindstrom-guitar
miss him-drums
deric dyer-saxophone
steve cataldo-voice
jules shear-voice
antonio de portago-voice
akio akashi-bass
greg hawkes-keyboards

produced by: ric ocasek

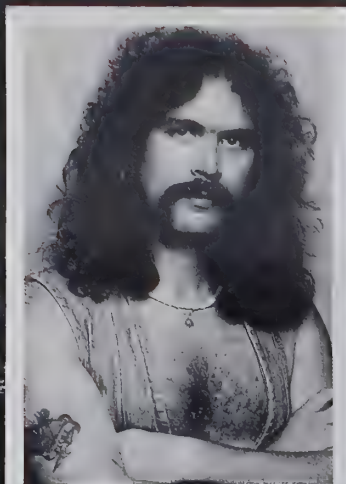
engineered by: van taylor
asst. eng. walter taylor
tape ops. david hugmeier
thom moore
resident tech. andy topeka
recorded at: synco sound studios, houston, mass.
mastered at: sterling sound by: george mario
cover and sleeve photos by: bob carlos clarke
graphic layout: jerry mcmanus
symbols by: bob topeka
management by: eliot roberts

all songs written by ric ocasek, except out of control,
written by ric ocasek and greg hawkes; all songs © 1982
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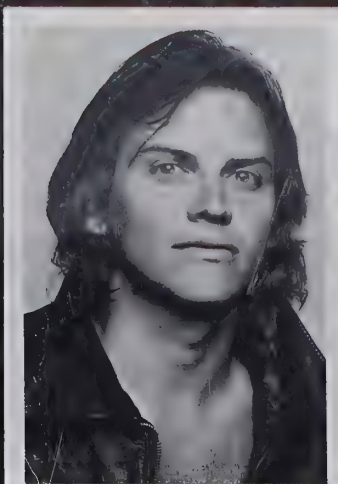
stephen george courtesy of arista records
greg hawkes courtesy of elektra records
jules shear courtesy of columbia records



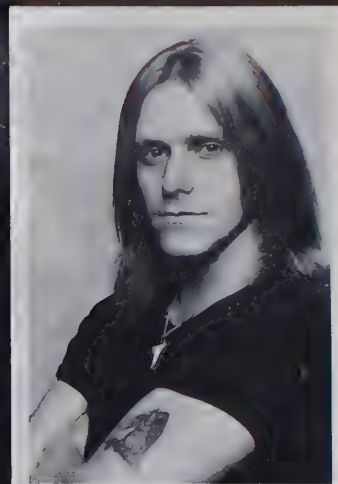
FOUNTAINHEAD



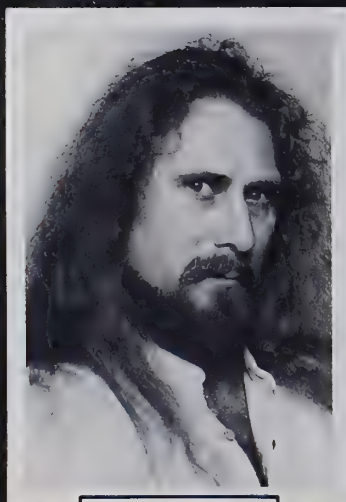
MARC COUTURE



KEN GRIFFEN



JOHN FRISELL



ART DESKE



DAVID KUFTA



GORDIE FOLSOM

Fountainhead Consists Of: Marc Couture, Bass Guitar; Art Deske, Guitar, Trumpet; John Frisell, Guitar; Gordie Folsom, Drums; Ken Griffen, Keyboards; David Kufta, Guitar; vocals by all. Road Crew, Steve Newberg, "Agony", Harry "O", Coordinator; Cheryl Scott; Live Mixer, Billy Dest; Management, Jack Forchette, Air Tight Mgt.

SIDE I

SIDE II

1. Stay Away (BMI)
2. I Saw You (BMI)
3. Gas Station Girl (BMI)
4. It's A Pirate's Life (BMI)

1. Le Lady (BMI)
2. How Blue Can You Get (BMI)
3. Born To Be Wild (BMI)

All songs except "Born To Be Wild" and "How Blue" written and published by S.A.D. Music. Recorded live at Toads Place, New Haven, Conn. July 6, 7, 8, 1981. Produced and engineered by Kurt Kinzel for Motor Sport Productions, Production Assistant Billy Dest. Equipment provided by The 19 with special assistance from Jonathon. Mixed at The 19. Plating by Europadisk. Album graphics by Warpdrive Studios. Photos by Ted Beaudin. Mastered by George Marino, Sterling Sound.

Special Thanks To:

David Carrico, Michael Lucy, Brian, Kevin, Kathrine, and the crew at Toads, Cross Country Concerts, Gordon Weingarth, Paul Payton, Alex Hodges, Walter O'Connell, Gene Prentiss and especially to our loyal and patient fans.

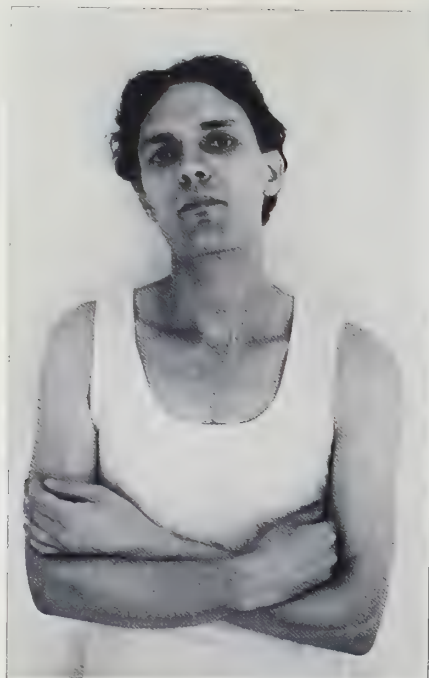
Now that you've heard from us, let us hear from you.
Fountainhead, P.O. Box 51, New Britain, Conn. 06050

Toads Records and Tapes, Forty Sawyer Hill Rd., New Milford, Conn. 06776

ELMER HAWKES

Boston Serenade





ONE

WHEN THE DEAL WENT DOWN
 TRIGGER HAPPY BAND
 THE MAN WHO BUILT CARNEGIE HALL
 BOSTON SERENADE
 YELLOW BANDANA
 ON A WEATHERVANE

TWO

THE FELLA THAT LAY ON THE FLOOR
 BLOOD AND THUNDER
 THE LIGHTS OF CARLISLE
 ORVILLE WRIGHT
 THROUGH A HOBO'S EYES

Electric 6 String Guitars: Sheldon Mirowitz, Don Hall, Bob Monteleone

Electric 12 String Guitars: Elmer Hawkes

Accoustic Guitars: Elmer Hawkes, John Mock, Vsevolod Rosenblatt

Bass Guitar: Mike Hagan, MacGregor McGehee, Mark Lawyer

Percussion: John Laguzzi, Morris Schonhorn, Joel B. Jacob

Keyboards: Ward Croes, Allison Lissance, Joel B. Jacob

Harp: Michael Rafferty

Accordian: Mauricio Villavecchia

Mandolins: Elmer Hawkes

Oboe: Mary Shea

Fiddle: Maxine Prolman, Ben Smeal

String Ensemble: Joel B. Jacob

Vocal Harmony: Eric Weise, Allison Lissance, MacGregor

McGehee, Vance A. Gilbert, John Elton Floyd,

Anna Sullivan, Paula Price, Joanne Hype, Dusty

Clampitt, Ed Cobb, Hugh Hanley, Donna

DeChristopher

Photography: Pat Murray

Engineer: Darlene Wilson

Additional Engineering: Phil Adler, Andy Mendelsohn

Mixing: Darlene Wilson, Andy Mendelsohn, Michael Golub

Produced by: Elmer Hawkes

String Arrangements: Elmer Hawkes, Joel B. Jacob

Cover Design: Patricia Macher

Tip of the hat to: John Elton Floyd, David Anderson, Patricia Macher

Recorded at Baker Street Studios—Belmont, Mass.

Additional Recording done at Downtown Recorders—Boston, Mass.

All words and music by Elmer Hawkes

Communication may be made through 885 Mass. Ave.

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Side One

When The Deal Went Down

Your heart beat, and my heart beat
As we gazed out on the dark street
The night hit, like a hard wind
We'd seemed like dancers who'd been
Waiting for the tune to come around
When the deal went down

I'd held you, and you'd held me
We'd lived on the edge of every
Heartache, heartbreak
Like outlaws searching for a
Sanctuary in a town
When the deal went down

We'd hit the road like gamblers that just
Never seemed to have a chance
We had wearied of the dance
Our love had burned, beyond the shadow of a doubt
Til the fire went out

We'd laid out, we'd stayed out
And our story seemed played out
For old times, with old rhymes
We'd known those same old lines
Like the song of a beggar and a clown
When the deal went down

We knew the tune like minstrels who had
Been living on a stage
Our love was burning in a rage
In the night, while the rain began to start
Like the beating of a heart

Your heart beat, and my heart beat
As we gazed out on the dark street
The night hit like a hard wind
We'd seemed like dancers who'd been
Waiting for the tune to come around
When the deal went down
When the deal went down
When the deal went down

Trigger Happy Band

We were lighting up our fortunes on highway 95
We were playing every night in sophisticated dives
We were drumming on the dashboard thinking about the show
We were writing our own songs like the ones on the radio

We were living in an old car tangled up in mikes
We were talking about agents, smoking Lucky Strikes
Reading our reviews, hoping we'd go far
We were hotter than a bullet from the neck of an old guitar

From Birmingham to Bridgeport at every single bash
We warmed 'em up with Haggard and we hit 'em hard with Cash
The crowds were getting bigger in every dancing hall
And they rocked to the songs that we drilled right through the wall

chorus:

We were living in a dream, waiting for a hand
Around the U.S.A. in a trigger happy band
Oh the nights we had 'em moving and the nights we had 'em floored
But we were running out of steam and it rang through every chord

Well we played the old saloons like a nickelodeon
And they paid us off in Miller and they paid us off in gin
And as we hit the stage we were higher than a kite
And the girls down front oh, they came back every night

Well it was "Uncle John's Band" and "Hello Mary Lou"
And the drunks were always yelling for the songs we never knew
The smoke got so heavy you couldn't see the lights
But we ripped that crowd 'til they blew out all the lights

Well the agents said we had it, we were really set to go
"Silver Threads and Golden Needles" for a hundred bucks a show
The hard times were hitting, that's the way it seemed
But the highs were higher than anything we'd dreamed

repeat chorus:

Well we were playing in Rhode Island with the lyrics in our coats
We were singing out our hearts with gravel in our throats
Staying up til sunrise, waking up at noon
But things weren't right and it rang through every tune

We'd been getting well known, they said we couldn't lose
But our vision got lost between the wires and the fuse
The drummer got sick and there was writing on the wall
And the dream unwound like the strings on an old Les Paul

Now the memories echo, they hit ya like a trap
All the great ovations and the crowds that wouldn't clap
Everyone that loved us and held us up so high
And the songs they'll know until the day they die

The Man Who Built Carnegie Hall

He was a man who never danced he never sang
He never played on a stage when the crowd gave a roar
But he sat all alone as he laid out his plans
With sketches all over the floor
And he envisioned the stage as he measured each line
And he could hear how the echoes would fall
He was a man who took all of his greatest ideas
And he put 'em into Carnegie Hall

He was a man who never wrote down a chord or a note
He never played on a flute or a horn
But he'd worked through the night 'neath the glare of a light
As the balcony slowly took form
And he designed every door, every ceiling and floor
And he could see every last curtain call
He was a man who took all of the hope in his heart
And he put it into Carnegie Hall

He framed his ideas as a painter would frame
A painting suspended in time
He'd laid out dimensions in phase after phase
As a poet would lay out a rhyme

He was a man who never danced he never sang
He'd never spoken a line in a movie or show
But he could hear every pause and every round of applause
As his imagination let go
And he put all his dreams into girders and beams
And into spotlights that hung on a wall
He was a man who had a gift and it came to be known
As a building called Carnegie Hall

Boston Serenade

Didn't your good heart care
Where is the one who walked the city streets like Baudelaire
It was a year of third floor rooms as curtains lightly swayed
Swirling 'round in a Boston serenade

Where is the hope you wore
Where is the life that sprung up from the clutter on your floor
It was a year when silhouettes had flickered on a shade
Acting out a Boston serenade

Well the town lay at our feet
As the nights unravelled on the top of Parker Street
And the poor men danced while the rich men played
Locked into a Boston serenade

Where is the silent rage
Where is the one who'd known the lines on every poet's page
Maybe the world just couldn't hear the symphony you'd played
Gone down in a Boston serenade

Where is your good heart now
Where is the one who filled the world with endless hope somehow
You were the one who told the tales that lit the old arcade
Faded out in a Boston serenade

Yellow Bandana

Four Spanish sailors wandering around
On the hottest night of summer in a tiny seacoast town
One was dressed in grey one in scarlet red
One wore a yellow bandana 'round his head

Music filled the sidestreets from across the balcony
As the four men walked into a tavern by the sea
One man wore a ball with trinkets made of lead
One wore a yellow bandana 'round his head

There were three Belgian fiddlers in the corner by the stairs
There were seven ladies dancing with flowers in their hair
And a lovely Gypsy girl with eyes so dark and cold
And she was looking at the man with the bandana laced in gold

Voices filled the alehouse like the pounding of a drum
The night was getting hotter with the smell of salt and rum
And as the mugs were raised with laughter and a clink
The man with the bandana gave the Gypsy girl a wink

Out the door they walked along descending every tier
The moonlight was shining on the San Fernando pier
And stories of the sea were like a poem softly read
By the man with the yellow bandana 'round his head

One year rolled along and in the San Fernando skies
September brought a boy who had the darkest Spanish eyes
And as the autumn passed and the rains hit the shore
The man with the yellow bandana came no more

Seven seasons passed along the coast of Portugal
As the mother and the son would walk along the old canal
And stories of the sea were all she ever told
As she tied up his hair with a bandana laced in gold

On a Weathervane

Burn down the porch and dock up the boat
Cool off the torch and whip up the goat
Kick out the cat and tie up the crane
And look for me on a weathervane

chorus:

On a weathervane you could never know
If the skies will rain or the skies will snow
Though the roof may tilt at the crack of dawn
The weathervane won't point which way I've gone

Roll out the rugs and chase out the mouse
Kill all the bugs and board up the house
Rip off your hat and flag down a train
And look for me on a weathervane

repeat chorus:

Scoot down the stairs and punch through the screens
Shake down the pears and dump out the beans
Crawl up the barn and hook up the drain
And look for me on a weathervane

repeat chorus:

Pile up your shoes and clean up your looks
Tear up the news and jump off the roof
Call up your gal and stroll down the lane
And look for me on a weathervane

repeat chorus:

Burn down the porch and dock up the boat
Cool off the torch and whip up the goat
Kick out the cat and tie up the crane
And look for me on a weathervane

repeat chorus:

The Fella that Lay on the floor

Saturday night in a card game at quarter to one
 Words were exchanged in a hurry, somebody fired a gun
 Everything got pretty quiet, sta+ing around by the door
 And everybody looked down at the fella that lay on the floor

No one know much about the man that lay flat on his back
 The patrons were pretty confused, no one was sure of the facts
 Til a man in the back kinda mumbled, he said there was one thing for sure
 That the fella that shot him had not even met
 The fella that lay on the floor

chorus:

They said he was someone who'd always been misunderstood and confused
 Lord how hard it is always, to walk in another man's shoes
 Well he might not have been much to look at
 Some people said he was poor
 But the fella that shot him knew nothing about
 The fella that lay on the floor

Whispers were circulating around the side wall
 The story began to emerge of the man who'd come in from St. Paul
 It was the kind of a place where they'd never
 Had any trouble before
 And everyone found it hard to believe
 About the fella that lay on the floor

It seemed he'd been looking for work for a time in between
 Rumor had had it that the dead man, had traded an ace for a queen
 One fella said it's amazing how death kinda waits by the door
 And how trouble always did follow
 The fella that lay on the floor

They said he was someone who'd always been misunderstood and confused
 Lord how hard it is always, to walk in another man's shoes
 Well he might not have been much to look at
 Some people said he was poor
 But the fella that shot him knew nothing about
 The fella that lay on the floor
 The fella that shot him knew nothing about
 The fella that lay on the floor

Blood and Thunder

Cool off my carburetor or maybe it'll break
 We're a one half alligator and a one half rattlesnake
 And they chased us all around the county lines
 And we've been rolling up our cigarettes with hundred dollar fines

Blood and thunder it's a bad road we've been down
 Blood and Thunder will we die before we turn it all around
 Well, everybody knows we'd be preachers I suppose
 If we could only kick the mud from off our heels
 If we could only kick the lightning from these worn out wheels

Down in a little drunken village on Independence eve
 We got nearly tarred and feathered and politely asked to leave
 But it's lucky that they never killed our hope
 But I bet they would have hanged us if they only found a rope

Blood and thunder are we chained down to this road
 Blood and thunder will we travel til this engine will explode
 Think it over more or less we'd be ministers I guess
 If we could only kick the mud from off our heels
 If we could only kick the lightning from these worn out wheels

Well the law got kind of lucky, oh, they had us in a jam
 We had eight wheels in Kentucky and six in Alabama
 By the time they pulled the warrants from their jeans
 We were rolling into Dallas singing "Battle of New Orleans"

Blood and thunder what a road we've had to run
 Blood and thunder don't those hard times seem to weigh a ton
 On that day we lay 'em down we'd be preachers in this town
 And we'll tell 'em just how lovely Heaven feels
 If we could only kick the lightning from these worn out wheels

We rambled 'round with all the misfits, oh the stories that they told
 Wishing like the devil this highway'd turned to gold
 But this road has kept us living on the loose
 And I suppose we're gonna ride it til it tightens like a noose

Blood and thunder will our dreams all fall apart
 Blood and thunder can we ever shake the devil from our hearts
 Will we wind up getting lost in a cloud of our exhaust
 Will we live our lives just like poker deals
 Could we ever kick the lightning from these worn out wheels

Blood and thunder can we ever turn the tide
 Blood and thunder will it always just be a crazy ride
 Oh, maybe we'll get by or maybe we will die
 Maybe we'll keep rolling on our heels
 But could we ever kick the lightning from these worn out wheels

The Lights of Carlisle

Small towns gone by echos on echos
 That tell of the places we've been
 Churchbells on high, pictures that frame out a life
 Sketched in the wind

And I'll kiss you goodnight, with the wind turning cold
 And I'll hold you like only dreamers can hold
 Headlights will glitter like visions of gold
 All down the line
 And I'll tie back your hair in a ribbon of blue
 And I'll think about all of the wonder of you
 Lightly lay down for awhile
 Tonight as we head toward the lights of Carlisle

Crowds in the rain, voices on voices
 That tell of a world left behind
 Links on a chain, backroads that circle
 The part we must play in our time

And I'll kiss you goodnight, with the wind turning cold
 And I'll hold you like only dreamers can hold
 Headlights will glitter like visions of gold
 All down the line
 And I'll tie back your hair in a ribbon of blue
 And I'll think about all of the wonder of you
 Lightly lay down for awhile
 Tonight as we leave for the lights of Carlisle

Highways have led to worlds far apart
 But let it be said we have followed our hearts

Look to the wind, starlight on starlight
 All like a dream long ago
 Roads with no end, leading us on to
 Wherever the four winds may blow

And I'll kiss you goodnight, with the wind turning cold
 And I'll hold you like only dreamers can hold
 Headlights will glitter like visions of gold
 All down the line
 And I'll tie back your hair in a ribbon of blue
 And I'll think about all of the wonder of you
 Lightly lay down for awhile
 And tonight we'll look down on the lights of Carlisle

Orville Wright

Kitty Hawk, Caroline in 1899
 Orville Wright, hanging around the shack
 Crazy dreams, half insane, we'll put a man inside a plane
 And we'll soar through the clouds to Heaven and back

chorus:

Oh, and here's to you Orville Wright
 No we'll never forget that flight
 Carolina will be proud, history will tip its hat
 And the world will never know another night like that

Wilbur tie the canopy, on floor number three
 Put a hammer to the magic wind machine
 Bank and turn, get her straight, and with every figure eight
 We will soar through the clouds to that heavenly gate

Oh, and here's to you Orville Wright
 No we'll never forget that flight
 Carolina will be proud, history will tip its hat
 And the world will never know another night like that

Men of dreams, pioneers, bike shop engineers
 Tinkering around with glider wings
 Will they hear what we've found in every tiny town
 Will they all shout our names when the news gets around

Oh, and here's to you Orville Wright
 No we'll never forget that flight
 Carolina will be proud, history will tip its hat
 And the world will never know another night like that

Through a Hobo's Eyes

Down the crooked alleyway, where the organ grinders play
 Where the old pickpockets stray, hobos sit with eyes so hollow
 Down on railway station row, where the old ragpickers go
 Where the card sharks whisper low, along the path that hobos follow
 Huddled 'round the lane, along the empty theater halls like scarecrows in the rain
 As night rolls around on the hard side of town

chorus:

Through a hobo's eyes
 City lights are fading into early dawn
 Footstops are parading through the dreams that are all but gone
 Arms in tattered blue are reaching out for you
 Voices left and right are whispering good night

Past the burrooms all aglow, 'neath the awnings hanging low
 Where the midnight dancers throw, nickels to the hobos kneeling
 By the old gaslight hotel, where the broken-hearted dwell
 Stories that the hobos tell, rattle off the wooden ceilings
 In the cold they sit, like puppets with tangled strings on benches dimly lit
 As night falls down on the hard side of town

Through a hobo's eyes
 City lights are fading into early dawn
 Footstops are parading through the dreams that are all but gone
 Arms in tattered blue are reaching out for you
 Voices left and right are whispering good night

In the parks the hobos dance, pirouettes in ragged pants
 Minuets a dime a dance, to the fiddler on the sidewalk
 In the night the hobos sing, "Rock of Ages", "Silver Wings"
 And in the night the echos ring, through the hollow vacant buildings
 And as the bottles all run dry, as the years roll quickly by
 In the parks the hobos die, to the leaves of autumn turning
 And on the hotel floor, another life is gone just like the slamming of a door
 As the lights dim down on the hard side of town

Through a hobo's eyes
 City lights are fading into early dawn
 Footsteps are parading through the dreams that are all but gone
 Arms in tattered blue are reaching out for you
 Voices left and right are whispering good night

Vanguard 
RECORDINGS FOR THE CONNOISSEUR

VSD-6545

11/11
12/12/03



GREATEST HITS



Side One

1. **FISH CHEER & I-FEEL-LIKE-I'M-FIX-
IN'-TO-DIE RAG**
Vocals: Joe, Bruce, Barry, David
3:42
2. **MARIA**
Vocal: Joe McDonald 3:30
3. **STREETS OF YOUR TOWN**
Vocal: Barry Melton 2:53
4. **WHO AM I**
Vocal: Joe McDonald 4:03
5. **PORPOISE MOUTH**
Vocal: Joe McDonald 2:45

Produced by SAM CHARTERS



JOE McDONALD—vocals, guitar, bells, tambourine
BARRY MELTON—vocals, guitar
DAVID COHEN—guitar, organ
BRUCE BARTHOL—bass, harmonica
CHICKEN HIRSH—drums

Side Two

All vocals by Joe McDonald

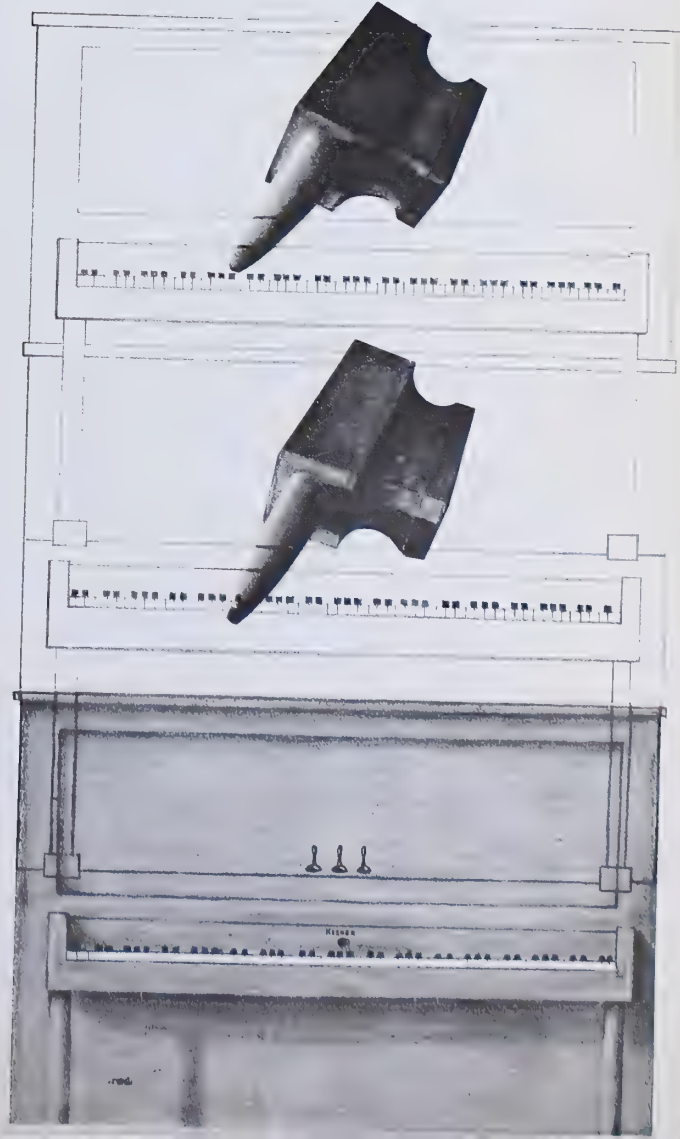
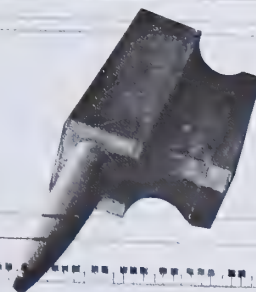
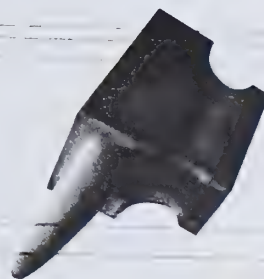
1. **NOT SO SWEET MARTHA
LORRAINE** 4:24
2. **THE MASKED MARAUDER** 3:10
3. **BASS STRINGS** 4:48
4. **HERE I GO AGAIN** 3:26

All songs are by Joe McDonald except "Streets of Your Town" by Barry Melton. All songs published by Joyful Wisdom, BMI, except "Maria" and "Here I Go Again" (McDonald Music Corp., BMI) and "I-Feel-Like-I'm-Fixin'-To-Die Rag" (Joyful Wisdom/Tradition Music, BMI)

ART DIRECTION: JULES HALFANT
ART BY DAVID BYRD
PHOTO BY JOEL BRODSKY

GREATEST HITS

Glass House





Musicians (Left to Right Above)

ROBERT MITCHELL

Guitars, Vocals

ROBERT KEENER

Bass, Vocals

PETER HICKEY

Keyboards, Vocals

DAVID J. MOORE

Drums, Vocals

BILL HUDAK

Engineer

DOUG "BATMAN" FAY

Equipment

ROBERT KEENER

Cover Design - Photography

Recorded At

REEL DREAMS

Bloomfield, Connecticut

SIDE A

This Life

Magritte

Back to the City

Big Top

SIDE B

Tonight Tomorrow

Blue Waltz

Price of Beef

She is to Me

Produced By **Glass House**
81 Lorrington Ave.
Collinsville, Conn.
06022

Special Thanks to Walter and Marylou Kupchunos, Tom Mitchell, Carl Henry, Dale, Jan, Karen, Heidi, Tom, Dave, Guy and Charlie D.

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**come on everybody—
let's do the**

Twist



hits to keep you twistin' round the clock!

PEPPERMINT TWIST • LET'S TWIST AGAIN • TWISTIN' U.S.A. • OOH POO PAH DOO SHIMMY
THE TWIST • BIG BEN TWIST • HONKIN' THE TWIST • AN ODD TWIST
LEMON TWIST • OLD MACDONALD TWIST • ORGAN TWIST

FOR YOUR SWINGIN' DANCE PARTY —

Come On Everybody Let's Do The

Twist

FATS and the Chessmen wail out these twistin' hits that are shakin' the country by storm. Here are tunes that have launched the most popular dance in twenty years.

TWISTIN' U.S.A.
(Kal Mann)

AN ODD TWIST
(J. F. Kuhn)

LEMON TWIST
(J. F. Kuhn)

OOH POO PA DOO
(J. Hill)

ORGAN TWIST
(J. F. Kuhn)

PEPPERMINT TWIST
(Randazzo-Barberis-Weinstein)

LET'S TWIST AGAIN
(Mann-Appell)

OLD MacDonald HAD A TWIST
(R. W. Lowden)

BIG BEN TWIST
(Miller-Lowden)

INSISTIN' ON TWISTIN'
(Randazzo-Barberis-Weinstein)

HONKIN' THE TWIST
(R. W. Lowden)

THE TWIST
(Hank Ballard)

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ALBUM P-15100



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EDITING and transfer from tape to lacquer has been under supervision of the top audio engineers in the industry. All metal parts used in the pressing of the finished product are solid nickel to *guarantee* the finest surfaces and distortion free reproduction.

News
FORECAST

THE HOMBRES

LET IT OUT

(LET IT ALL RANG OUT!)



Metro-Goldwyn-Mayer Inc. Printed in U.S.A.

11/5/86

WAVE
FORECAST

THE HOMBRES - LET IT OUT

SIDE ONE

LET IT OUT (Let It All Hang Out) 2:05

LITTLE 2 + 2 1:40

SO SAD 3:47

GLORIA 5:43

AM I HIGH 2:49

SIDE TWO

MAU MAU MAU 2:15

THIS LITTLE GIRL 1:58

SORRY 'BOUT THAT 2:15

YA YA 3:11

HEY LITTLE GIRL 1:46

IT'S A GAS 1:56

All Compositions BMI

Produced by Huey P. Meaux For Shelby Singleton Productions, Inc.

Arranged By The Hombres

A & R Supervision: Bob Morgan

Engineered By G. D. Shelby & Stanley Kessler

Director of Engineering: Val Valentin

Cover Photo: Mel Horn

Cover Design: David Krieger

Take a lead guitar . . . put Gary Wayne McEwen behind it; set up the drums in front of John William Hunter; plug in a bass and turn it over to Jerry Lee Masters. Now line this up next to B.B. Cunningham's organ and LET IT ALL HANG OUT!!!

The aforementioned four—all personable guys from the Memphis, Tennessee area—comprise a group who, in the Summer of '67, burst upon the pop music scene like rockets at a Fourth of July picnic.

Known as The Hombres, they noodled around with tunes, playing, singing and writing, during their stint at Memphis High School—soon to be joined by bassist Jerry whose home was in Little Rock, Arkansas. Jerry had been a title-holding swimming champ in high school and had several scholarship offers to top colleges. He turned them all down to pursue a musical career with Gary, John and Bill, or B.B. as his fans have come to call him.

More than their music holds them together as The Hombres. They're all fond of fishing and water sports. They enjoy hunting, have toyed with golf and are all devoted girl watchers! They take their songwriting seriously and will compose while traveling to gigs or waiting backstage for house lights to go up and crowds to quiet down.

They're easily able to reach their audiences, largely through the original songs they write. In them they share the same feelings, triumphs and hangups that their audiences are going through. So it all comes out the truth.

Their success with their first record has created the demand for this album—which marks for them the beginning of a climb toward stardom, upon which they embark surefooted, eager and talented.

Sit back, turn up the volume, put down the needle and LET IT OUT . . . you, and The Hombres will be glad you did.



This record has been engineered and manufactured in accordance with standards developed by the Record Industry Association of America, Inc., a non-profit organization dedicated to the betterment of recorded music and literature.

Manufactured by MGM Records Division, Metro-Goldwyn-Mayer Inc.
1350 Avenue of the Americas, New York, N.Y. 10019



Side 1
 BOOGIE BANDS & ONE NIGHT STANDS 3:25
 POUR YOUR WINE 3:01
 RIDE RIDE RIDE 3:04
 GYPSY DANCER 3:12
 THE LIGHT THAT SHINES 3:06

Side 2
 AT THE TROPICANA 2:09
 I NEED YOU TONIGHT 3:18
 MUSICAL CHAIRS 3:03
 JUSTINE 2:54
 CANNIBAL FOREST 4:16
 MIDNIGHT CREEPER 2:47

6713



Produced by Greg Dempsey
 Engineered by Kerry McNabb at Paramount Studios, Hollywood

Photography by Ed Caraeff
 In DiscReetion: Herb Cohen

This album previously was released under the title **Amazing** (DS 2168), with the exception of the song "Boogie Bands & One Night Stands," which is new material.

STEREO

LP-12424

IR
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REPRODUCED
IMPERIAL RECORDS

REBIRTH OF THE BEAT SANDY NELSON

MAGIC CARPET RIDE / COME ON REACT / SOULFUL STRUT / THE LION IN WINTER / DRUMS ALONG THE STRIP
OUT OF LIMITS / I FEEL FREE / MENDOCINO / SUNSHINE OF YOUR LOVE / MY OWN THING
GOING UP THE COUNTRY / REBIRTH OF THE BEAT



Producers: Scott Turner and Joe Saraceno

Arranger: George Tipton

Art Direction: Woody Woodward

Design: Marsha Salisbury

Imperial Records 

Entertainment from Transamerica Corporation



ALL THE THINGS THAT MAKE GREAT INSTRUMENTAL MUSIC LED BY THE BIG BEAT OF SANDY'S DRUMS

REBIRTH OF THE BEAT SANDY NELSON

SIDE ONE

Rebirth Of The Beat
Magic Carpet Ride
Soulful Strut
Come On React
Drums Along The Strip
Out Of Limits

SIDE TWO

Going Up The Country
I Feel Free
Mendocino
Sunshine Of Your Love
The Lion In Winter*
My Own Thing

Public performance clearance—BMI, ASCAP*



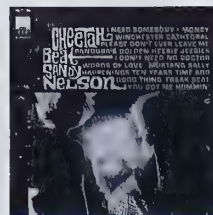
BOOGALOO BEAT • LP-12367 • Alligator Boogaloo; Funky Broadway; I Second That Emotion; Expressway To Your Heart; Boogaloo Down Broadway; Midnight Magic; Buckaroo Boogaloo; Get On Up; Karate Boogaloo; Soul Man; Mystery Boogaloo; Stagger Lee.



SOUL DRUMS • LP-12362 • Soul Finger; Baby Love; Hey Harmonica Man; Unchain My Heart; Tossin' And Turnin'; What'd I Say; Shake A Tail Feather; The Happy Organ; Uplight (Everything's Alright); I'll Go Crazy; Groovin'; Swamp Beat.



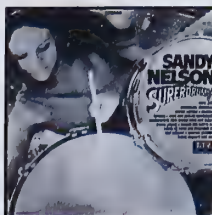
THE BEAT GOES ON • LP-12345 • The Beat Goes On; Can't Get Enough Of You, Baby; A Little Bit Me, A Little Bit You; Blue's Theme; Mercy, Mercy, Mercy; Lady Miss Clawdy; Niki Hoeky; Western Union; El Greco; Back To The Beginning; Ruby Tuesday; Kansas City.



CHEETAH BEAT • LP-12340 • Happenings Ten Years Time Ago; Money; You Got Me Hummin'; I Don't Need No Doctor; Mustang Sally; Words Of Love; Winchester Cathedral; Good Thing; Please Don't Ever Leave Me; Freak Beat; Pandora's Golden Heebie Jeebies; I Need Somebody.



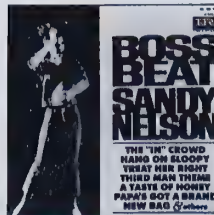
BEAT THAT #116 DRUM • LP-12328 • Ain't Too Proud To Beg; Hunky Panky; Over Under Sideways Down; Summer In The City; Sunny; Sunshine Superman; The Work Song; Wipeout; Wild Thing; The Charge; Sock It To 'Em J. B.; Beat That #71* Drum.



SUPERDRUMS! • LP-12314 • Hey Joe; Good Lovin'; Got My Mojo Working; Monday, Monday; Gloria; Kicks; Cool Jerk; Come On Let's Go; Nothing's Too Good For My Baby; Time Won't Let Me; Love Is Like An Itching In My Heart; Superdrums.



"IN" BEAT • LP-12305 • Uplight (Everything's Alright); A Hard Day's Night; Day Tripper; Just Like Me; No Matter What Shape (Your Stomach's In); My World Is Empty Without You; Jenny Take A Ride; My Love; Secret Agent Man; The Batman Theme; "In" Beat; The Duck.



BOSS BEAT • LP-12298 • Papa's Got A Brand New Bag; Slow Down; A Taste Of Honey; A Lover's Concerto; The "In" Crowd; Treat Her Right; Boss Beat; Louie, Louie; Hang On Sloopy (My Girl Sloopy); Down In The Boondocks; Drums In A Sea Cave; The 3rd Man Theme.



DRUMS A GO-GO • LP-12887 • Drums A Go-Go; (I Can't Get No) Satisfaction; I Like It Like That; Casbah; Boot-Leg; Woolly Bully; You Turn Me On; Whittier Blvd.; Do The Boomerang; Kitty's Theme; The Clapping Song; Soul Drums.



DRUM DISCOTHEQUE • LP-12283 • Let There Be Drums '66; Sidewinder; Twine Time; Tim Tom Drum; Teen Beach; El Pussycat; Drum Discotheque; Jolly Green Giant; Shotgun; Go-Go A Go-Go; Drum Dance; Land Of 1000 Dances.

SHAQUILLE O'NEAL

SHAQ DIESEL

RAP ROOKIE OF THE YEAR!

HIS DEBUT ALBUM

SIDE A:

1. INTRO 1:48
2. (I KNOW I GOT) SKILLZ 4:23
FEATURING DEF JET
3. I'M OUTSTANDING 4:07
4. WHERE YA AT? 4:45
FEATURING PHILE OF A TRIBE CALLED OUEST
5. I HATE 2 BRAG 4:32
6. LET ME IN, LET ME IN 3:03

1, 2 and 5 Produced by Def Jet and Meach Wells for The Arsenal
3 Produced by Erick Sermon for Grand Royal Productions
4 Produced by Ali Shaheed
6 Produced by Erick Sermon for Grand Royal Productions
Co-Produced by Colin Wells

SIDE B:

1. SHOOT PASS SLAM 3:30
2. BOOM! 3:00
3. ARE YOU A ROUGHNECK? 3:43
4. GIGGIN' ON 'EM 4:08
FEATURING PHILE OF A TRIBE CALLED OUEST
5. WHAT'S UP DOC? (CAN WE ROCK) 3:53
FEATURING FU-SCHMICKLENS
6. GAME OVER :10

1, 2 Produced by Erick Sermon for Grand Royal Productions
3, 5 Produced by K-Gal for Mole Source Productions
4 Produced by D-177

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"I Know I Got (Skillz)" contains a sample of "Smile Face" written by S. McCarley, R. McCarley and W. McCarley and performed by Mole Source, courtesy of DSD April Music Inc. (USCA7)/Treason Song Songs (MAG).

"I'm Outstanding" contains samples of "Outstanding" written by Callahan and performed by The Gap Band, courtesy of Talking Care Of Business Music (MAG) and PolyGram Special Markets. "The Preach" written by J. Brown, L. Clarke and T. Wesley and performed by James Brown, courtesy of Synonym Music Publishing/Unlabeled (MAG) and PolyGram Special Markets. "Don't Stop The Music" written by Terence and A. Peoples and performed by Terence and A. Peoples, courtesy of Talking Care Of Business Music (MAG) and PolyGram Special Markets.

"I Want It Now"
(S. O'Neal/L. Fortson/M. Wells/R. Hancock)
Produced by Def Jet and Meach Wells for The Arsenal

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Chrysalis Music/World Life Music/Big Street Music/Warner Chappell/Merck Music Co. (USCA7)

"I Hate 2 Brag" contains samples of "Whiterman Man" written and performed by Mole Source, courtesy of Mole Source Music Co. (MAG) and Sony Music Entertainment Inc. "Tahiti" written and performed by The Fall 1984, courtesy of Mole Source Music Inc. (USCA7) and Kall Records and "Hollywood Boulevard" written by C. Adams and performed by Gold Link Records & Promotions, courtesy of Mole Source.

"Let Me In, Let Me In" contains a sample of "Wrath Of My Mother" written by D. Owens and M. Jones and performed by Queen Latifah, courtesy of L. Bay Music (USCA7) and Toney Bay Records.

"Shoot Pass Slam" contains a sample of "Taurus" written and performed by Johnny "Guitar" Watson, courtesy of W. Jay Music (MAG) and Johnny "Guitar" Watson.

Erick Sermon appears on "Shoot Pass Slam" and "Shoot" courtesy of Def Jam/SLU/Chase.

"Playa Da Te" contains a sample of a performance by Sam Dimeson courtesy of the Estate of Sam Dimeson.

The "Shaq" contains samples of "The Big Shot" written by D. Chase, S. Jenkins and T. Bennett and performed by Mole Source, courtesy of Mole Source Music/World Life Music (USCA7) and Def Jam Records by arrangement with Warner Special Products. "Don't Believe The Hype" written by Robinson, Sander, Shuckles and Dreyer and "Public Enemy #1" written by Robinson and Shuckles - both performed by Public Enemy, courtesy of Def Jam Music Group (MAG) and Def Jam Recordings, Inc. by arrangement with Sony Music Entertainment Inc. "That's How We Move It" written by A. Brown and C. Smiley and performed by Grand Public, courtesy of Longhouse Music/Premiere Music/Def Jam Music (MAG) and Def Jam Entertainment by arrangement with Warner Special Products. "Wichu" written by S. Sasser, D. Jackson, A. Weston, M. Pierre, R. Hapner, M. Jones, W. Brown, C. Smiley, D. Lynch, W. Marston, C. Whelan, A. Rubin, L. Sasser, L. Haddad and performed by the Gals, courtesy of Redempt Music/Galaxy Songs Music/Mole Source/SLU April Music Co. (USCA7) and Toney Bay Records and "South Western Star" written by T. Gault, R. Gault, P. Phillips, C. Paine and performed by Toney Bay and C.E. Sasser, courtesy of New Line Music/Toney Bay & Sasser Music/South Western Music Publishing/Toney Bay Music Publishing (USCA7) and Def Jam Entertainment by arrangement with Warner Special Products.

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01241-41529-1



SHAQUILLE O'NEAL

SHAQ DIESEL

RAP ROOKIE OF THE YEAR!

HIS DEBUT ALBUM

SIDE A:

1. INTRO 1:48
2. (I KNOW I GOT) SKILLZ 4:23
FEATURING DEF JEF
3. I'M OUTSTANDING 4:07
4. WHERE YA AT? 4:45
FEATURING PHIFE OF A TRIBE CALLED QUEST
5. I HATE 2 BRAG 4:32
6. LET ME IN, LET ME IN 3:03

- 1, 2 and 5 Produced by Def Jef and Meech Wells for The Arsenal
3 Produced by Erick Serran for Grand Royal Productions
4 Produced by Ali Shaheed
6 Produced by Erick Serran for Grand Royal Productions
Co-Produced by Collin Watts

SIDE B:

1. SHOOT PASS SLAM 3:30
2. BOOM! 3:00
3. ARE YOU A ROUGHNECK? 3:43
4. GIGGIN' ON 'EM 4:08
FEATURING PHIFE OF A TRIBE CALLED QUEST
5. WHAT'S UP DOC? (CAN WE ROCK) 3:53
FEATURING FU-SCHNICKENS
6. GAME OVER :10

- 1, 2 Produced by Erick Serran for Grand Royal Productions
3, 5 Produced by K-Cat for Main Source Productions
4 Produced by Dr. "Z"

Mastered at Masterdisk by Tony Dawsey
AN ORIGINAL SOUND RECORDING MADE BY ZOMBA RECORDING CORPORATION

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"I Know I Got (Skillz)" contains a sample of "Smoke Eyes" written by S. McKezzie, K. McKezzie and W. Mitchell and performed by Main Source, courtesy of EMI-April Music Inc. (ASCAP)/Frasco Soap Soaps (BMI).

"I'm Outstanding" contains samples of "Outstanding" written by Calhoun and performed by The Gap Band, courtesy of Taklog Core Of Business Music (BMI) and PolyGram Special Markets; "The Payback" written by J. Brown, J. Starks and F. Wesley and performed by James Brown, courtesy of Dynastones Music Publishing/Unichappell (BMI) and PolyGram Special Markets; "Don't Stop The Music" written by Yarbies and A. Peoples and performed by Yarbrough & Peoples, courtesy of Taklog Core Of Business Music (BMI) and PolyGram Special Markets.

I Hate 2 Brag
(S. O'Neal/J. Fortson/M. Wells/M. Hancock)
Produced by Def Jef and Meech Wells for The Arsenal
Engineered by Jon Lucas
Recorded and Mixed at Beat Street Studio
Chrysalis Music/World Life Music/Big Giant Music/Warner Chappell/Hancock Music Co. (ASCAP)

"I Hate 2 Brag" contains samples of "Watermelon Man" written and performed by Herbie Hancock, courtesy of Blackrock Music Co. (BMI) and Sony Music Entertainment Inc.; "Kalam" written and performed by The Kati Tribe, courtesy of Kalam Music Inc. (ASCAP) and Kati Records; and "Basketball Throwdown" written by C. Ahearn and performed by Cold Crush Brothers & Fantastic Freaks, courtesy of Charlie Ahearn.

"Let Me In, Let Me In" contains a sample of "Wrath Of My Madness" written by D. Owens and M. Jones and performed by Queens Latifah, courtesy of T. Boy Music (ASCAP) and Turnkey Boy Records.

"Shoot Pass Slam" contains a sample of "Torzan" written and performed by Johnny "Guitar" Watson, courtesy of Vi-Jon Music (BMI) and Johnny "Guitar" Watson.

Erick Serran appears on "Shoot Pass Slam" and "Boom!" courtesy of Def Jam/BMI/Queen

"Giggin' On 'Em" contains a sample of a performance by Sam Kinison courtesy of the Estate of Sam Kinison.

The "Intro" contains samples of "The Big East" written by D. Clear, G. Jenkins and T. Stewart and performed by Mesto Ace, courtesy of Demasta Music/Verry White Music (ASCAP) and Delicious Vinyl Records by arrangement with Warner Special Products; "Don't Believe The Hype" written by Rolenhour, Sadler, Shocklee and Drayton and "Public Enemy #1" written by Rolenhour and Shocklee both performed by Public Enemy, courtesy of Def American Songs (BMI) and Def Jam Recordings, Inc. by arrangement with Sony Music Entertainment Inc.; "That's How We Move It" written by M. Deane and C. Stanley and performed by Grand Puba, courtesy of Longitude Music/Powerforce Music/Bambino Music (BMI) and Elektra Entertainment by arrangement with Warner Special Products; "Wicked" written by S. Stewart, D. Jackson, A. Weston, M. Pierre, H. Napier, M. Jones, W. Moses, E. Charley, D. Lynch, W. Matthews, G. Webster, A. Nolan, L. Bonner, L. Middlebrooks and performed by Ice Cube, courtesy of Bridgeport Music/Gangsta Boogie Music/MUic music/EMI April Music Co. (ASCAP) and Priority Records and "Death Becomes You" written by T. Gwert, K. Gwert, P. Phillips, C. Penn and performed by Pete Rock and C.L. Smooth, courtesy of New Line Music/Kemo Kitty & Capone Music/Smoash House Publishing/Pete Rock Publishing (ASCAP) and Elektra Entertainment by arrangement with Warner Special Products.

SALT-N-PEPA

LET'S TALK
ABOUT **SEX!**



ORIGINAL RECIPE SIDE

1. Let's Talk About Sex
(Original Recipe Mix) ✂ (4:40)
2. Swift ➔ (4:04)

LET'S TALK
ABOUT **SEX!**

SUPER CRISPY SIDE

- Let's Talk About Sex
(Super Crispy Remixes) ♥
1. Vocal (4:40)
 2. Instrumental (4:40)

PRODUCED BY HURBY LUV BUG AND THE
INVINCIBLES except ➔ PRODUCED
BY STEEVIE-O AND THE INVINCIBLES.

♥ Additional Production and Remix by Hurby Luv Bug.
Engineered by Andre DeBourg at Power Play Studios.
✂ ♥ Background Vocals by Alpha Omega, Hurby Luv Bug, ♥ Label Us Dope and ♥ Khadejia Bass.
All songs written by Fingerprints and published by Next Plateau Music/Sons of K-oss (ASCAP)
Mastered by Herb Powers Jr. at The Hit Factory.
From ✂ ➔ Blacks' Magic (1019) and ♥ A Blitz of Salt-N-Pepa Hits (1025) Cassette, CD and LP

Photo: B.J. Papas
Makeup: Patrick Poussard
Concept & Design: Faville Graphics

SALT-N-PEPA FAN CLUB:
c/o Idolmakers, 42-15 Crescent St., Suite 503,
Long Island City, NY 11101
Please include a self-addressed stamped envelope.

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gobble
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"PAK-ONE"

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Art's Revolution / DJ: MC

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1998...

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Sugar Hill



WILL SMITH

WILD WILD WEST

12" SINGLE



Harvest
Neil Young

Alabama

Oh Alabama, the devil fools with the best laid plan.
Bring low Alabama.

You got the spare change - you got to feel strange
And now the moment is all that it meant.
Alabama - you got the weight on your shoulders
That's breaking your back.
Your Cadillac has got a wheel in the ditch
And a wheel on the track

Oh Alabama, Banjos playing thru the broken glass
Windows down in Alabama

See the old folks tied in white ropes
Hear the banjos. Don't it take you down home?

Oh Alabama, Can't see you and shake your hand
Make friends down in Alabama.

I'm fear a new land
I come to you and see all this ruin

What are you doing Alabama?
You got the rest of the union to help you along
What's going wrong?

The Needle and the Damage Done

I caught you knocking at my cellar door.
I love you baby "Can I have some more."
Oh the damage done.

I hit the city and I lost my band.
I watched the needle take another man
Gone. The damage done

Bring the song because I love the man
I know that some of you don't understand
Milk-blood to keep from running out

I've seen the needle and the damage done
A little part of it in everyone.

But every junkies like a setting sun.

Words

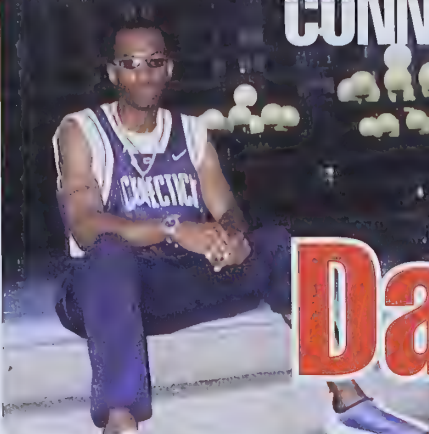
Someone and someone were down by the pond
Looking for something to plant in the lawn.
Out in the fields they were turning the soil
I'm sitting here hoping this water will boil
When I look thru the window and out on the road
They're bringing me presents and saying hello.
Singing Words - Words between the lines of age
Self I was a junkman selling you cars,
Washing your windows and shining your stars,
Thinking your mind was my own in a dream
What would you wonder and how would it seem?
Living in cholla a bit at a time
The King started laughing and talking in rhyme.
Singing Words - Words between the lines of age.

THE HOT CD SINGLE

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SIDE



let the hustlers play

(Extended Remix)* 5:30

(Warren McGlone / Lawrence Goodman / Walter Griggs)

Produced by Lawrence Goodman and Chuck Nice

*Specially remixed by Lawrence Goodman

let the hustlers play

(Radio Edit) 4:21

(Warren McGlone / Lawrence Goodman / Walter Griggs)

Produced by Lawrence Goodman and Chuck Nice

SIDE



on the real tip

2:27

(Lawrence Goodman / Warren McGlone)

Produced by Lawrence Goodman and Steady B

let the hustlers play

(Instrumental) 4:22

(Warren McGlone / Lawrence Goodman / Walter Griggs)

Produced by Lawrence Goodman and Chuck Nice

on the real tip

(Instrumental) 2:27

(Lawrence Goodman / Warren McGlone)

Produced by Lawrence Goodman and Steady B

Executive Producer: Lawrence Goodman

Mixed and Arranged by Lawrence Goodman

AN ORIGINAL SOUND RECORDING MADE BY ZOMBA RECORDING CORPORATION
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01. intro (who's this?)
02. check the flow / 03. world renowned (feat. large professor)
04. hypnotic travellin / 05. no1 can rise above me / 06. higher degree
07. get fonkee (interlude) / 08. bad reception / 09. next levelists
10. soul movement / 11. done wit dat (interlude)
12. be alright (feat. prince poetry of organized konfusion & uniq)
13. renaissance / 14. no options (feat. chan)
15. everything must change (feat. slo-mo & mush mouf of eyesoulated mindz)
16. jazzbox (interlude) / 17. get it right (feat. peril-l of the mountain brothers)
18. all too easy (feat. uniq)

the purest form mixed/mastered by fraze at art4ms studio, nj
all tracks published by: blaze the world publishing (BMI)
www.organicthoughts.com • www.art4ms.net • www.blazetheworld.com

the **PUREST** form

Booking and Management:
Contact: Thomas Bang
thomas@organicthoughts.com
Phone: 917-596-0101

Graphic Intelligence: KMOS for Motivate Movement



SCHOOLLY D

**LIVIN' IN THE JUNGLE /
GUCCI AGAIN**





1238-1-JD

SIDE A

Livin' In The Jungle
(Album Version)*
(J.B. Weaver Jr.)

Livin' In The Jungle
(Single Edit)*
(J.B. Weaver Jr.)

Livin' In The Jungle
(Instrumental)*
(J.B. Weaver Jr.)

SIDE B

Gucci Again
(Album Version)**
(J.B. Weaver Jr.)

Gucci Again
(Single Edit)**
(J.B. Weaver Jr.)

Gucci Again
(Instrumental)**
(J.B. Weaver Jr.)

Written, produced, arranged and shitted out by Schoolly D

* Mixed by Schoolly D and Joe "The Butcher" Nicolò

** Mixed by Schoolly D and Al "Fat Piece of Shit" Alberts, Jr.

* Engineered by Joe "The Butcher" Nicolò

** Engineered by Al "Fat Piece of Shit" Alberts, Jr.

* Recorded and mixed at Studio 4, Philadelphia, PA

** Recorded and mixed at Sound Spa, Chester, PA

Turntables and bullshit by Code Money

** Keyboards by Carl "The Body" Angstadt

Photographer: Len Stevens

Original album versions taken from the album AM I BLACK ENOUGH FOR YOU? 1237-1-J

Willard Music Inc. BMI

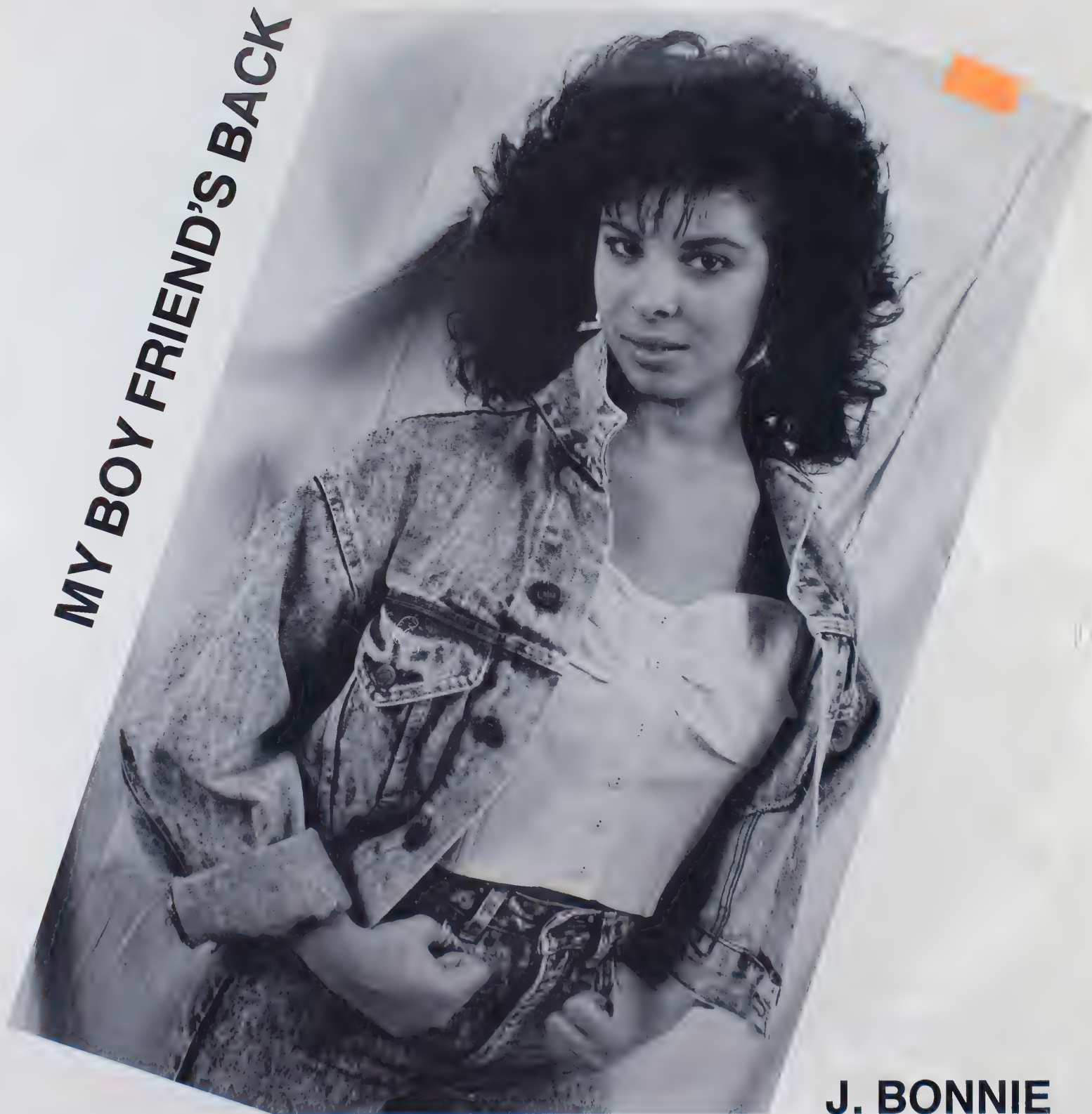
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MY BOY FRIEND'S BACK



J. BONNIE

My Boy Friend's Back



J. BONNIE

Featuring
Knight & Kandy

Side A: My Boy Friend's Back
Vocal

Side B: My Boy Friend's Back
Instrumental

Produced by Danny Jordan & Eddie Singleton

Executive Producer Ben Felcone

Dance Mix & Remix by Mike Rochelle

Manufactured and Distributed by Tarca International, 5080 Arundel Drive, Woodland Hills, CA 91364 (818) 704-8834

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SALE

CELLULOID

Spin Cycle

Side A

D.ST. *Mega-Mix II (Why Is It Fresh?)*

Manu Dibango *Abele Dance*

D.ST./Jalal *Mean Machine*

Side B

The Rebels *You Can Make It*

B-Side (with Bernard Fowler) *Odeon*

Toure Kunda *Amadou Tilo*

Side A

D.ST. *Mega-Mix II (Why Is It Fresh?)*

CEL 173 4:10

Manu Dibango *Abele Dance*

CEL 171 3:40

D.ST./Jalal *Mean Machine*

CEL 174 4:38

Side B

The Rebels *You Can Make It*

CEL 172 3:20

B-Side (with Bernard Fowler) *Odeon*

CEL 169 4:13

Toure Kunda *Amadou Tilo*

CELL 6102 3:03

CELLULOID

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WISE GUYS

PREMIERING SUMMER '97



SURRENDER
R E C O R D S

Def
Jam
recordings
Music Group Inc.





maxandsam y o u n g m a n r u m b l e



Side One

- 1. smooth philly style mix ***
- 2. original**

Side Two

- 1. original instrumental**
- 2. drum mix**
- 3. a cappella**

Produced by Joe "The Butcher" Nicolo

Mixed by Joe "The Butcher" Nicolo

at Studio 4 Recording, Philadelphia, PA

**Engineering assistance: Dirk Grobelny,
Manny Lecuona**

Additional vocals by ESI-195 and The Mad Ape

*** Remixed and re-produced by Josh Wink (DJ Wink)**

for WinKing Productions, Philadelphia, PA

Engineered by Craig "Make The Groove" Caruth

at Digital Tekniques, Philadelphia, PA

**Management: Horizon Entertainment Management
Group, Inc.**

S I R I X - A L E T

OFFERS

289



SIR MIX-A-LOT

A BEEPERS* (IN TOUCH REMIX) B 1. PLAYERS 2. BEEPERS* (IN TOUCH EDIT) RECORDED AT THE MIX-A-LOT STUDIOS

ALL SONGS WRITTEN, COMPOSED, PROGRAMMED, PERFORMED, PRODUCED AND ENGINEERED BY SIR MIX-A-LOT

*ORIGINAL VERSION AVAILABLE ON THE LP, CD AND CASSETTE "SEMINAR"

MANAGEMENT: ARTIST MANAGEMENT, INC.



ART DIRECTOR: TEJADA DESIGN INTERNATIONAL, INC.

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NASTYMIX



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NMA 70159

THE PSYCHO REALM

PARENTAL
ADVISORY
EXPLICIT LYRICS



SIDE ONE

PSYCHO CITY BLOCKS/PSYCHO INTERLUDE

SNOWDOWN

THE BIG PAYBACK

PREMONITIONS

SIDE TWO

INTERLUDE/STONE GARDEN/INTERLUDE

TEMPORARY INSANITY

DOORS INTRO/CONFESSIONS OF A DRUG ADDICT

SIDE THREE

WHO ARE YOU INTERLUDE /BULLETS

LOVE LETTERS INTRO/LOVE FROM THE SICK SIDE

R. U. EXPERIENCED/OUTRO

PSYCLONES

SIDE FOUR

LOST CITIES

LA CONECTA INTRO/LA CONECTA (PT. 1)

LA CONECTA (PT. 2)/GOIN' IN CIRCLES OUTRO

ALL SONGS PRODUCED BY THE PSYCHO WARD, EXCEPT: * PRODUCED BY JACKEN/CO-PRODUCED BY B REAL ** PRODUCED BY JACKEN AND B REAL
*** PRODUCED BY JACKEN/CO-PRODUCED BY B REAL AND JOE "THE BUTCHER" NICOLA **** PRODUCED BY TIT FOR SOUL ASSASSINS

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COLUMBIA

PSYCHO CITY BLOCKS/
PSYCHO INTERLUDE

(GUSTAVO GONZALEZ—JACK GONZALEZ—LOUIS FREESE)

WE CAME TO DROP THESE STYLES: IT'S NO SHOCK
WE ROCK 'TIL THE COPS COME AND KNOCK NON-STOPWE CAME FROM PSYCHO CITIES AND BLOCKS
WE'RE RAISED BY GUNSHOTS LOW LIFE IN HIP-HOP

DESPITE THE RULES I CHOOSE TO BE, ONE OF THE CHOSEN FEW
LEAVIN' YOU CONFUSED, DAZED AND WHAT GOT YOU ALL AMAZED
HOW THE FUCK WE COULD BE SO BLAZED
IT TAKES ONE BLOCK TO FILL YOUR LIFE WITH TERROR
THINK OF ALL THE BULLET HOLES EMBEDDED IN YOUR AREA
BULLET, BULLET AND IN THE END, WHO GETS SHOT
BY MOTHAFLUCKAS MAKIN' HIP HOP?
WE CAME HERE TO GET YOU HIGH, REPRESENT UNDERDOGS WORLD-WIDE
ON THE HUSTLE LEADING CROOKED LIVES
WE DON'T DIE, WE MULTIPLY; BUT WE DIVIDE
SO NOW ARE WE GONNA SURVIVE?
YOU GOT YOUR ROLE, I GOT MINE, DON'T CROSS PATHS
'CAUSE AN INTERSECTION'S JUST ANOTHER FORM OF CLASH, WE CRASH

DUE TO VIOLENT ENVIRONMENTS, CRIMES TERRORIZE RHYME EVENTS
I'M BRINGING THE STREETS TO THE STAGE, ROCK AND YOUR FRONT PAGE
L.A., STREET FAMILIES ARE CRUMBLIN' WE LEGACIES
THERE MUST BE SOME KIND OF WAY OUT OF THIS PAIN
SAID THE JOKER CHAIN SMOKIN' WEED TRAIN
TAKE AIM STOP RANDOM CAPPIN'
SHOOT A HOOTAH CAPTAIN

CHORUS:
WE CAME TO DROP THESE STYLES, IT'S NO SHOCK
WE ROCK 'TIL THE COPS COME AND KNOCK NON-STOP
DO YOU ROCK OR DO YOU GET LOCKED IN FIGHTS WITH GLOCKS?
THE PSYCHO REALMS SPRAYING OUT YOUR BOX
WE CAME FROM PSYCHO CITIES AND BLOCKS
WE'RE RAISED BY GUNSHOTS AND LOW LIFE IN HIP-HOP
DO YOU ROCK OR DO YOU GET LOCKED IN FIGHTS WITH GLOCKS
THE PSYCHO REALM'S SPRAYING OUT YOUR BOX

WE'RE SPIRITS DANCING IN THE FLESH EXCEPT
WHEN SOMEBODY CHANGES THE MUSIC AND THE TUNE IS DEATH
WE DON'T DANCE AROUND BONFIRES
WE GET STONED, TRIPPED OR WIRED
IN MEMORY OF THOSE EXPED

MY PEOPLE'S EXODUS RESULTS IN PREJUDICE
YOU ASK US WHY, IN POVERTY, WE BECOME TERRORISTS
HOW LET ME TELL YOU THIS: WE DON'T CHOOSE TO TOTE GATS
AND SELLIN' ON THE CORNER IS TO AVOID TAX
IF YOU GUN TALK OR HIP-HOP THERE'S TOO MUCH DIVISION
SO FIND A NEW MISSION OR IT'LL STOP
WE DO OUR THING, TALK SLANG, LIVE ON FAST LANES
SOME DO IT FOR MONEY, AND OTHERS FOR THE FAME

YOU'RE OUT PLAYIN' GAMES DANGEROUS WITH HIGH AIM
HOW LONG WILL YOU MAINTAIN BEFORE YOU GET SLAIN?

CLEARING THE MIND BUT MY SOUL IS MAD
TENDENCY TO ACT REAL BAD
COME ACROSS ME DON'T C.O.M.E. OUT AT N.I.C.H.T.
YEAH, WE THE FUCKIN' CRAZY YOUTH FROM THE STREETS FREELY
YOU SEE ME PELON PSYCLONE DELIVERING A METAL RAINSTORM

CHORUS

SCRATCHES BY DJ JAZZ
ADDITIONAL SCRATCHES BY TRT
PRODUCED BY JACKEN
CO-PRODUCED BY B REAL
MIXED BY B REAL AND JOE "THE BUTCHER" NICOLÒ

CONTAINS A SAMPLE FROM "CARTA PARA MI MADRE," WRITTEN BY JORGE AYALA, PUBLISHED BY INTERSONG S.A. (MEXICO) (SACM), PERFORMED BY KING CLAVE, COURTESY OF ORFEON RECORDS C/O CONSOLIDATED SHIPMENTS. USED BY PERMISSION. ALL RIGHTS RESERVED.

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SHOWDOWN

(GUSTAVO GONZALEZ—JACK GONZALEZ—LOUIS FREESE—H. KERR—J. S. ZAMECHNIK)

RUN AROUND DOWNTOWN, CLIQUES THROW DOWN IN THE MIX
CLOWNS AND INFINITE SHOWDOWNS
BATTLE GROUNDS ALL BREAK DOWN, WORLD'S UPSIDE DOWN
MAKING WICKED SMILES WICKED FROWNS, WE GET DOWN
WITH OUR OWN GANGSTER SOUND
STATIC KINGDOMS BREAK YOU AND YOUR MANHOOD SHALLOW
WITH SHANKS OF VENOM METAL
RATTLE FUCKIN' SHAKES I'M AS HIGH AS THE STAKES
QUARTER OUNCE OF WEED TO THE HEAD NO BREAKS HOME WAIT

STREET WARS WE GET IN THEM
FURIOUS FIST ON MY WRIST IS GONNA GET THEM AND YOU

OUT OF FRICTIONS COMES STATIC CAUSING MAD PANIC
ON THE STREETS, THE DRAMATIC BATTLES INCREASE
WE SEE MORE WARS, LESS PEACE, WE'RE EVEN FIGHTING POLICE
RESULTING, THEY'RE BIGGEST ENEMIES
LIFESTYLES OF THE CRIMINAL BE WILD
YOU WANNA SEE MORE ACTION, HOLD UP WAIT A WHILE
FIST CRASH GIANTS CLASH
PUTTING ON THE FACE OF THE DEVIL MASK DOING BRAIN BASH

CHORUS:

LOOK OUT FOR THE SHOWDOWN
CRAZY IN THE HEAD LOCOS 'BOUT TO THROW DOWN
LOOK OUT FOR THE SHOWDOWN
CRAZY IN THE HEAD LOCOS 'BOUT TO THROW DOWN

WATCH OUT, LOOK OUT, LOOK OUT, WATCH OUT
FOR THE SHOWDOWN, YOU BETTER SLOW DOWN
GIVE ME FIFTY FEET OR BETTER
KEEP YOUR EYE ON THE BARREL OF THE BERETTA
THE LEAD COMIN' TO WET CHA
SPREAD YOUR BODY PARTS ALL OVER THE CONTINENT
I'M A DOMINANT MOTHAFLUCKA, BUT YOU'RE THE OPPOSITE
TURN AROUND PUT YOUR HANDS ON THE SIDE
ARE YOU ALIGNED BY THE SUNSHINE ON YOUR GUN
THE OUTCOME: YOU'RE JUST ANOTHER ONE SOUL
FLYIN' INTO THE HEAVENS HIT BY THE '57
ASS END SCRAPING, ILLUMINATING THE WHOLE BLOCK
THEY ALL FLOCK IN ANTICIPATION
YOU'RE GETTING ROLLED BY THE DAYTON
NOW I SEE YOUR HAND SHAKING
YOU WANT OUT OF THIS SITUATION

CHORUS

IMAGES OF WAR WEAPONS THE PSYCHO PRESENCE
BLOOD WETTENS, STAINS THE CURB WHERE YOU'RE STEPPIN'
DEADLY GROUND'S THE HOME OF ALL SHOWDOWNS
COME IN MY KINGDOM, SIRENS RATTLE EARDRUMS
IT AIN'T ONE ON ONE NO MORE, IT'S GUN ON GUN
BULLETS TAKE THE PLACE OF FISTS SO WHAT'S THE OUTCOME
CRAZY WARS, SEVERE SCARS
IF YOU'RE JUST LIKE ME, YOU'RE DEFENDING WHAT'S YOURS
TAKING NO LOSS

WE'RE HEAVY DUTY LIKE TANKS
THIS IS MY TWO CHROME SHANKS
CRIMINAL STYLES POINT BLANK
YOU THINK MY MUSIC IS CRAZY LIKE TONY MONTANA
FUMANDO MARIJUANA CON SANTANA TOMORROW
I MIGHT NOT BE ALIVE, SO I WANNA BRING ALL THE ENEMY'S SORROW
I ROCK THE BLOCK WITH THE MOST MANIAC
TAT BACK LOCOS SEEKIN' THAT WARPATH
WHY DON'T PUNKS BE LEGIT, THEY ALL BRING HAVOC IN THE HEAD
A PSYCHO ONE SHOOTS THEM DEAD
THAT'S THE FUNDAMENTAL TO A FUCKED UP MENTAL
NOW YOU GOT A GUN, YOUR LIFE'S A PSYCHO REALM
MY STRATEGY ASSAULT BATTERY
RUNNIN' THROUGH YOUR NEIGHBORHOOD IN CLIQUES OF THREE
SMOKIN' IN THE BATTLEGROUND ON WILD STREETS
AND WILD SHOWDOWNS, ENEMY TAKE A LOOK AROUND

CHORUS

PERCUSSION: BOBO
PRODUCED BY JACKEN
CO-PRODUCED BY B REAL
MIXED BY B REAL AND JOE "THE BUTCHER" NICOLÒ

CONTAINS A SAMPLE FROM "NIGHTS OF SPLENDOR," WRITTEN BY H. KERR AND J.S. ZAMECHNIK, PUBLISHED BY SAM FOX PUBLISHING (ASCAP), COURTESY OF BAINBRIDGE RECORDS. USED BY PERMISSION. ALL RIGHTS RESERVED.

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THE BIG PAYBACK

(GUSTAVO GONZALEZ—JACK GONZALEZ)

DO YOU EVEN KNOW THE REASON FOR YOUR BLASTIN'?
IT'S POINTLESS, YOU GRAB YOUR STAINLESS, DO YOUR ACTION
HE STAYS MOTIONLESS
BECAUSE OF YOUR ERROR, THEY LABEL THIS ERA TERROR
DROP THE COKE AND THE MIRROR KEEP YOUR NOSE CLEARER
THE OUTCOME OF WHAT YOU'VE DONE SHOOK SLIMS OF RIVALS
FROM OTHER SIDES WITH GUNS, SOLDIER, AND KNIVES
YOU TOOK ONE OF THEIR LIVES AND FINISHED IT
NOW THEY DECIDE THEY WANT TO RETALIATE
FIND YOUR ASS AND EVEN SHIT
IN MEMORY OF LOST SOULS, IN HONOR OF THEIR HOMEBODS
DYING HERE IN SOUTH LOS
NOW DON'T EVEN DECIDE YOU WANT TO HIDE
IF THEY DON'T FIND WHO THEY'RE LOOKING FOR, THEY SHOOT
WHOEVER'S INSIDE
YOUR LITTLE STREET FAMILY
THEY DRIVE BY YOUR BLOCK AND SHOOT RANDOMLY

YOU THINKS IT'S BEST TO TEST
LEAD 'EM ON A QUEST NOT PEASE
AND IN THE END LET ONE OF YOUR HOMEBODS REST IN PEACE

I'M LOOKING FOR YOU, I'M GONNA GET YOU BACK
WHEN I CATCH YOU ON THE STREET SLIPPIN'
THAT ASS IS MINE
CRAZILY ALL UP IN MY FACE WITH YOUR SET TRIPPIN'
AND THAT ASS IS MINE
AHN SIT MURDER CLIQUE JUMPING FROM BEHIND THE FENCE
AND THAT ASS IS MINE
THE BIG PAYBACK I'M GONNA GET YOU MOTHAFLUCKA
THAT ASS IS MINE
I'M LIVING IN SOUTHSIDE, AVOIDING MY DEATH
WITH CAUTIOUS STEPS
I MIGHT END UP SERVING A POINT FOR SOMEONE'S REP
THAT'S WHY A GUN IS KEPT I WILL EMPLOY ITS SERVICES
IF I NEED TO STOP THEIR PLOT FROM BEING MURDEROUS
CAN'T BE A VICTIM OF FOOL WHO STICK 'EM
THEY WALK THROUGH LIFE WITH THE WICKED SMILES
AND PILES OF LOOT
DON'T HESITATE TO SHOOT IN THE QUEST FOR DEAD RESIDENTS
THEY'RE GETTING RICH AT THE EXPENSE OF NICE DREAMS
A LOT OF RASCALS CAUSING DEEP FIASCOS

IF YOU COME ACROSS 'EM AVOID 'EM, THEIR MENTALITY IS
BLAST THOSE WHO AIN'T DOWN WITH ME
THEY GOT SOMETHING I WANT AND I'LL TAKE IT
IF THEY RESIST IT'S PERMANENT SLEEP
DON'T TRY TO BE BRAVE, YOU'LL END UP IN THE GRAVE
IT'S QUITE IMPOSSIBLE TO REFORM THOSE WHO MISBEHAVE
CROOKS WHO TOOK WILL CONTINUE TO TAKE
LEAVE SHOOK WITH NO QUESTION AND THEN BREAK
NO SCENE SEEMS TO BREAK HIS TRANCE OF NICE DREAMS
FOR VISINE™ DISGUISES THE RED SO HIS EYES GLEAM
ANOTHER SITUATION WILL ARISE
UNTIL THE INSTIGATOR TAKES HIS TURN TO DIE
IN THE SOUTH SIDE

I'M LOOKING FOR YOU, I'M GONNA GET YOU BACK
WHEN I CATCH YOU ON THE STREET SLIPPIN', THAT ASS IS MINE
CRAZILY ALL UP IN MY FACE WITH YOUR SET TRIPPIN'
AND THAT ASS IS MINE
AHN, SHIT, MURDER CLIQUE JUMPING FROM BEHIND THE FENCE
AND THAT ASS IS MINE
THE BIG PAYBACK I'M GONNA GET YOU MOTHAFLUCKA
THAT ASS IS MINE

KEYBOARDS: BOBO
PRODUCED AND MIXED BY JACKEN
ADDITIONAL MIXING BY PHIL NICOLÒ AT STUDIO 4, CONSHOHOCKEN, PA

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PREMONITIONS

(GUSTAVO GONZALEZ—LOUIS FREESE)

I GOT MAD VISIONS, PICTURES AND PREMONITIONS
OF WAR DRUMS AND SUICIDE MISSIONS
PROSECUTION, EXECUTION, REVOLUTION, MASS CONFUSION
ALL OVER READY FOR WAR, I'M A SOLDIER
NIGHTMARES OF CROSS-AIRS, CONCENTRATION CAMPS
AND ELECTRIC CHAIRS MARKING YOU WITH THE STAMP
PREPARE YOURSELF

AM I PARANOID? WHY, IN MY DREAMS, HAVE I SEEN
THE WHOLE WORLD DESTROYED?
CIVILIZATION RAPED, AIN'T NO ESCAPE
SITUATIONS ESCALATE IN THE DATE OF 2001
REVELATION, OR IS IT JUST MY IMAGINATION?
INVASION DREAMS REOCCURRING
I CAN'T EXPLAIN IT
BUT IT'S THE SAME ONE EVERYDAY

TELEVISIONS TRACKERS CITIZENS MASSACRES
AND CASHLESS SYSTEMS
THE NEW ORDER WITH NO BORDERS RENEGADES
TO RULE OVER THE NEW AGE MALAISIE
PICTURE THE GRAY HAZE CONSUMING THE WORLD
THIS DREAM NEVER GOES AWAY
I WISH I KNEW THE MEANING OF ALL THIS
'CAUSE THE PIECES OF THE PUZZLE JUST DON'T FIT

PREMONITIONS OF WAR CLOUD MY EVERY THOUGHT
BATTLES FOUGHT, WON AND LOST A HOLOCAUST
ALWAYS THE SAME ENDING, DON'T EVER CHANGE
BUT I REFUSE TO BELIEVE WE ALL GO DOWN IN FLAMES
I WAKE UP IN THE MIDDLE OF COMBAT
FROM THE ATTACK OF THE BOMB KILLING ON IMPACT
DISINTEGRATION OVER THE WHOLE NATION
AND OVERSEAS VICTORY TO OUR ENEMIES

PRODUCED BY TRT FOR SOUL ASSASSINS
MIXED BY MUGGS AT AMERICAN STUDIOS, NORTH HOLLYWOOD, CA

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INTERLUDE

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STONE GARDEN / INTERLUDE

(GUSTAVO GONZALEZ - JACK GONZALEZ - LOUIS FREESE)

SOUNDS LIKE GODS ARE CRYING TEARS OF MALATHION™
RAINING OVER YOUR HEAD TO PUT OUT THE FIRE
WHO DESIRES TO DIE? BESIDES, THE SUICIDAL TENDENCIES
CAN LEAD TO THE ETERNAL SLEEP
SO KEEP YOUR EYES WIDE OPEN AND ALIVE
GRAB YOUR SNAKE AND RIDE TO THE OTHER SIDE
IF YOUR INTENTION IS TO DEIFY DEATH,
I'LL TELL YOU NOW, EVEN THE BEST GET LAID TO REST
WE'RE ON OUR WAY TO THE STONE GARDEN
END OF THE ROAD WHERE EVERYBODY GOES BUT NOT FORGOTTEN
FRAMES ALL ROTTEN SOULS RAVEL TO UNRAVEL
OTHER WORLDS AND BIG CLOUD CASTLES
WHY DO WE HAVE THESE HASSLES, LIVIN' CAUTIOUS
WALKING DOWN THE STREET WATCHING YOUR BACK?
YOUR FEARS COLLOSUMS
WE CONQUER SOULS WHILE CANIA ROLLS
EVERYBODY HERE'S HIGH SO THE STORY UNFOLDS
WE'RE ON ANOTHER PLANE OF THOUGHT, THINKING IMMORTAL
BUT THE PATH WE'RE ON LEADS US STRAIGHT TO THE PORTAL

CHORUS:

DEVIL'S IN DISGUISE, THEY'RE COMING TO CLAIM US
LET IT COME AS NO SURPRISE
I STARE INTO THE FACE OF DEATH
'CAUSE AT THE END OF THEIR TIME, EVERYBODY DIES

THIS IS A TIME OF PAIN,
WARZONE FOR YOUR OWN GAIN,
I ROAM THE MIDDLE WITH THE METAL 'CAUSE I'M INSANE
BREAK FRAMES... CATCH A SMOKING
IS IT GONNA EARN YOU A NAME?
DID YOU GET SLAIN?
OR FALL VICTIM TO BALD KNUCKLE-HEADS AND BAD AIM
IT ENDS ALL THE SAME
EVERY MOTHA FUCKA RIGHT HERE GOTTA JUMP ON SOUL TRAIN
SOME GO UP, SOME GO SOUTH
SOME GET STUCK IN A REALM WITH NO WAY OUT
SOME GET TO DIE, O.D. ON DRUG HITS,
DYING IN YOUR SLEEP, EASE THE SHIT
BUT LIVES GET TOOK VIOLENTLY
ON THE STREETS OF A LOST CITY

CHORUS (2X)

IN THE STONE GARDEN, WE KEEP ALL THE HEAVENLY GATES PACKED
WITH FRESH SOULS UNDER CONTROL, NO HOLDIN' BACK
LOOK AT ALL THE NAMES ENGRAVED IN THE STONES
EVEN THE UNKNOWN FINDS HIS PATH ON HIS WAY HOME
ROAD... WHERE THE SPIRITS ALL LIE
ONE OF THESE FUCKIN' DAYS, EVEN I'M GONNA DIE
AND WHEN I DO, I'LL BE ANOTHER MEMORY
HANGING OUT WITH THE ONES WHO WERE THERE BEFORE ME
LOOK OUT HAAA... LET ME SET YOUR SOUL FREE
BY THE BUDDHA TREE, OPEN UP THE GATES TO ETERNITY
EVERYBODY RISE UP, OPEN YOUR EYES
WE DENISE AND WE'RE TRIPPIN' TO THE OTHER SIDE

CHORUS (2X)

PRODUCED BY JACKEN
CO-PRODUCED BY B REAL
MIXED BY B REAL AND JOE "THE BUTCHER" NICOLLO
BASS BY JASON ROBERTS

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TEMPORARY INSANITY

(GUSTAVO GONZALEZ - JACK GONZALEZ - LOUIS FREESE - P. WHITEMAN - D. TERRISS - F. GROFFE - M. NEILAN - H. SUKMAN)

YOU BETTER DIG DEEP AND FIND SOUL
'CAUSE YOU'RE LOST, NEED GUIDANCE, WHICH WAY TO GO

PEOPLE ARE DESPICABLE, UNPREDICTABLE SPIRITS
CALLING OUT SO ALL YOU WEAK-MINDED HEAR IT
TO TAKE CONTROL OVER YOUR MIND AND BODY
HIP-HOP IS MORE THAN JUST A FLOW IN A PARTY
STRIKE DOWN THE UNGODLY, UNORIGINAL HYPOCRITES

LET 'EM BURN AT THE STAKE LIKE CHICKEN STRIPS
FRIED CUT UP DENIED RESPECT
SOME HAVE LOST THEIR LIVES AND DIED THROUGH THEIR NEGLIGENCE
MAY THEY ALL REST IN PEACE WHERE THEY LAY
WHERE WE CONTINUE TO STRUGGLE AND LIVE OUR LIVES DAY TO DAY

CHORUS:

WHAT DO YOU SEE WHEN YOU'RE LOOKING INTO THE EYES OF A MADMAN
ON THE VERGE OF INSANITY?
LOOKING OUT THE WINDOW I SEE THE ANIMALS IN THE DARKNESS
THE FEARLESS, THE SCANDALOUS, THE HEARTLESS

THE HEARTLESS ROAM WITH BARE CHESTS, WOMEN WITH BARE BREASTS
HOLLOW, FOLLOW THE SUN GOD, APOLLO, WAKE UP TOMORROW
BUT SOCIETY WON'T LET ME IN SO I GRAB MY STOCKING,
PUT OVER MY HEAD AND GET THE DOUGH
'CAUSE THE NEEDLE IS MY GOD AND SMACK IS MY SOUL
PARAPHERNALIA IN MY DOMAIN BRINGS CONCLUSION
THAT I'M USING BUT THE QUESTION IS, AM I ABUSING?
INFESTED IN THE RESIDENCE OF PICO UNION
DRUG INTRUSION, COLOR FUSION
INVASION! OF YOUR SENSES MAINTAIN RELAPSE
DILATE EYE LENSES, MY DEPENDENCE ON THESE CHEMICAL ARTIFICIAL DREAMS
IS WHAT MAKES MY HABIT OBSCENE

CHORUS

IF THERE'S EVER ROAD BLOCKS AHEAD, THEN CARS WILL BE CRASHING
HIGH IN FRONT OF THEIR LIVES FLASHING BY
NO TIME TO ASK WHY
YOU KNOW HOW IT IS IN THE CITY WE ROAM
YOU'RE CRAZY, THEREFORE YOU'RE MAKING ME GO CYCLONE
ALL PURSUITS GO IN A STOLE LO-LO
FOLLOWED BY THE RIVAL L.A. 5-0
NARCS ARE LED TO THE DARK, THEN BROUGHT DOWN
TO THE CONCRETE AROUND DOWNTOWN
I PERSONALLY TAKE CARE OF
ALL YOU WICKED ASS HOLLYWOOD SHERIFFS
WHAT IF ONE NIGHT YOU JUST COME
BEATING ON A WICKED DRUM?
I'M GOING THROUGH A QUICK VIEW OF WHAT I THOUGHT
WAS MY MIND BEING TORN APART?

CHORUS

PERCUSSION: BOBO
PRODUCED BY JACKEN
MIXED BY JACKEN, DUKE AND PHIL NICOLLO

CONTAINS A SAMPLE OF "WONDERFUL ONE," WRITTEN BY P. WHITEMAN, D. TERRISS, F. GROFFE & M. NEILAN, PUBLISHED BY EMI FEIST CATALOG INC. (ASCAP), PERFORMED BY CLEBANOFF AND ORCHESTRA, COURTESY OF POLYGRAM SPECIAL MARKETS, A DIVISION OF POLYGRAM GROUP DISTRIBUTION, INC. USED BY PERMISSION. ALL RIGHTS RESERVED.
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DOORS INTRO/ CONFESSIONS OF A DRUG ADDICT

(GUSTAVO GONZALEZ - JACK GONZALEZ - LOUIS FREESE - PETER LEWIS)

CHORUS:

WHAT TYPE OF DRUGS DO YOU DO?
AND WHAT DO YOU DO TO GET YOUR HANDS ON YOUR SHIT MOTHA FUCKA HUM?!!
WHAT KIND OF DIRTY TRICKS YOU DO TO GET YOURSELF FIXED?
YOU'RE ALL SICK; IS IT LACK OF LOVE? OR LACK OF YOUR WITHDRAWAL?
DRUGS!! I NEED FEMININE VENOMS IN THE SYSTEM
IN ORDER TO FUNCTION WITH THE RHYTHM

YOU GET HOOK TO THE LOOK OF WILD WOMEN
AND WANNA LIVE IN THE LAND OF THE UNFORGIVEN
HABITS TURN BAD ONES
INDIVIDUALS MAKE 'EM POISON RITUALS
GOTTA HAVE IT A HAVE IT, A HABIT
WELCOME YOUR TRACES OF AN ADDICT
GOD FORGIVE ME FOR MY BAD HABITS
DRUG ADDICT NEEDLE IN MY VEIN, I GOTTA HAVE IT.
TO KILL THE PAIN, YOU SILLY RABBIT
I DUG A HOLE UNDER THE SUN TO HIDE FROM THE STATIC
AUTOMATIC PRESSURE GOT TO KILL IT
GIVE SOME ACT-RITE JUICE SO I COULD FEEL IT
AH, NOW EVERYTHING IS ALL RIGHT
THE EYE OF THE NEEDLE CRIES OUT TO THE DARK SIDE
LOOKING INSIDE THROUGH THE OUTDOOR KNOCKING
BUT SOCIETY WON'T LET ME IN SO I GRAB MY STOCKING,
PUT OVER MY HEAD AND GET THE DOUGH
'CAUSE THE NEEDLE IS MY GOD AND SMACK IS MY SOUL
PARAPHERNALIA IN MY DOMAIN BRINGS CONCLUSION
THAT I'M USING BUT THE QUESTION IS, AM I ABUSING?
INFESTED IN THE RESIDENCE OF PICO UNION
DRUG INTRUSION, COLOR FUSION
INVASION! OF YOUR SENSES MAINTAIN RELAPSE
DILATE EYE LENSES, MY DEPENDENCE ON THESE CHEMICAL ARTIFICIAL DREAMS
IS WHAT MAKES MY HABIT OBSCENE

CHORUS

TINTED LIKE THE DARKEST SHADOWS, MY MIND IS CLOUDY SUBLIMINAL
COMMANDS WILL PENETRATE THEN I GET ROWDY CONDITIONS
DROWSY, THE SEDATIVE BRINGS NEGATIVE ENEMIES
I SLUMP DOWN AND STAY AHEAD OF ME
POWERFUL LIKE METHAMPHETAMINES MY STATE IS ALTERED
THIS HERE'S NO LIE INDRUPONIC, CHRONIC
GOT YOU FEELING ALL EROTIC APHRODISIAC, WHO'S GOT IT?
ALVORADO MANIACS RISK PRISON TIME BUYING DIMES
WHEN YOU GOT THE FIX GET IN THE MIX
THERE'S NO DENYING DRUGS THE ONLY FACTOR
GOT ME IN THE CAPTURE MAKING AN ADDICT OUT OF YOU
AND PROCEED TO CAPTURE YOUR MIND
YOU'RE MINE, CHOKER HOLD TO YOUR WHOLE SKULL, SUBSTANCE UNCONTROLLED
WHO HOLDS STRAIGHT KEYS TO LOCKS AND UNLOCKS KEY HOLES
THE STRUCTURE OF MY TRIP IS UNSTOPPABLE
I'M 50 HITS OF THE DOT ALL POWERFUL
WE GO DERANGED AND REMAIN LIVING THE LAST DAYS IN THE HAZE OF PURPLE MICRO
I REMEMBER WHEN I WAS A HIGH SCHOOL STAR
HAD THE PROM QUEEN, SCHOLARSHIP, BRAND NEW CAR
IT'S FUNNY, YOU NEVER KNOW WHO YOUR FRIENDS ARE
'TIL YOU LOSE ALL YOUR SENSIBILITIES TO THE JAR OF THE ACT-RITE
BUT I'M ALL WRONG; NO WONDER MY FAMILY
DON'T WANNA HAVE NOTHING TO DO WITH ME
HUMILIATION, NEGLECT, NO RESPECT
THE CONCEPT OF REHABILITATION HAS BEEN SWEPT
I WISH I WAS CLEAN A FAR FETCHED DREAM
BUT WHAT OTHER WAY AM I GOING TO BLOW OFF MY STEAM
HEAVEN'S ALL IN THIS BOTTLE OF JUICE MAKING ME FEEL HIGH
MAKING ME FEEL LOOSE, GOT NOWHERE TURN TO NO ONE
TRUST ME, I DON'T EVEN TRUST MYSELF

SCRATCHES BY TRT

PRODUCED BY JACKEN AND B REAL
MIXED BY B REAL AND JOE "THE BUTCHER" NICOLLO

CONTAINS A SAMPLE FROM "SITTING BY THE WINDOW," WRITTEN BY PETER LEWIS AND PERFORMED BY MOBY GRAPE, PUBLISHED BY AFTER YOU PUBLISHING (BMI), COURTESY OF SONY MUSIC ENTERTAINMENT INC. USED BY PERMISSION. ALL RIGHTS RESERVED.
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WHO ARE YOU INTERLUDE/ BULLETS

(GUSTAVO GONZALEZ—JACK GONZALEZ—LOUIS FRESE)

LOST DREAMS OF INNOCENCE LONG PAST
THROUGH TIME MEMORIES BURN AND FADE LIKE ASH
THROUGH THE CROSSWINDS THROUGH THE CROSIERS
LET THE BULLET STRIKE
THROUGH THE TEFLON™ AND ON AND IN
FEEL ME PENETRATE THE SKIN
SO I COULD TRAVEL UNRAVEL THE WHOLE IN YOUR SHELL
I'M GONNA SEND YOU STRAIGHT TO HELL
NOW YOUR LIFELESS GOD BLESS YOUR SOUL AND LAY TO REST
IT'S USELESS I GO THROUGH THE VEST CHEST CAVITY
AREA LET THEM BURY YOUR SHELL DEEP IN THE EARTH
WHERE YOU DWELL IN YOUR WOODEN CELLS

GANG INSIGNIA SPLITS YOUR FAMILY
LET ME BREAK IT DOWN MIRA
YOU'RE SLAYING MOTHAFUCKAS THAT LOOK LIKE YOU DO
DYING OFF SLOWLY IS THE ONLY RULE
IN THIS RAT RACE CREWS CHOOSE PAPER CHASE
ALMOST ALWAYS ILLEGAL, REGALS AND BANDIDOS
GOVERNMENT TACTICS PACK THIS STREET WITH PLASTIC
DREAMS AND FANTASIES OF GETTING PAID DRASTIC
BUT MOST GET BLASTED ALL YOU FANATICS
OUT FOR CHEESE AND G'S CEASE DRAMATICS

IN THIS CHAPTER, WE'RE GONNA DEFINE
WHY RIVALS DIE, BULLETS FLY, THEY FILL SKIES
AND WE DIE FASTER THAN WE MULTIPLY

BULLETS PIERCE THROUGH SKY LIKE A STORM
YOU'RE WARNED AND IF IT NAILS YOU DIE
ASSASSINS PASSING THROUGH YOUR BLOCK BLASTING ACTION
DUST GETS KICKED UP IN VIOLENT FASHION
TRIGGER MEN GET FIGURED IN
SOLITARY CAGES THROUGH THE AGES
WE'VE BEEN TAKEN FOR BY THE OTHER SIDE
THEY SPLIT US UP IN CLQUES AND PITCH THE HOMICIDE
THEY USE, DIVIDE AND CONQUER, THEY NO LONGER WILL SURVIVE
SUPPLY THE GUNS AND AMMO, THEN WATCH THE COLOR DIE

PRODUCED BY JACKEN AND B REAL
ENGINEER: STEVE B
MIXED BY JACKEN, B REAL AND BOBO
BASS, KEYS, PERCUSSION BY BOBO

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LOVE LETTERS INTRO/LOVE FROM THE SICK SIDE

(LOUIS FRESE—GUSTAVO GONZALEZ—JACK GONZALEZ)

L TO THE O TO THE V TO THE E LOVE!
IS THE WORD THAT I'M THINKING OF
SOMETIMES I SIT BACK AND TRY TO FIGURE IT OUT
HOW IT CAN BREAK THE STRONGEST MAN DOWN
TO HIS VERY LAST COMPOUND
I TOOK A FALL 'CAUSE I WENT OUT FOR THE LOVE
THAT I SHARED WITH A WOMAN WHO DIDN'T CARE
I TRIED TO GIVE HER MY ALL AND CHANGE MY SHIT UP
BUT SHE DIDN'T GIVE A FUCK ABOUT THAT WHEN SHE DECIDED TO GET UP
FUCK ALL THE GOOD TIMES, JUST REMEMBER THE BAD
FUCK ME AND FUCK ALL THE LOVE WE USED TO HAVE
CHILLIN' AT THE CLUBS, YOUR FRIENDS AND MY FRIENDS
HANGIN' OUT ALL NIGHT, DRIVING AROUND IN THE BENZ
FUCKIN' OFF ALL MY ENDS BUT I CAN'T PRETEND
NOT FEEL THE PAIN INSIDE, SUICIDE CROSSED MY MIND
EVERY TIME I HEARD YOUR NAME
BUT I GOT STRONG AND REALIZED IT'S ALL ABOUT THE GAME
NOW YOU'RE ALL JUST THE SAME

CHORUS:

L TO THE O TO THE V TO THE E
L TO THE O TO THE V TO THE E
L TO THE O TO THE V TO THE E
L TO THE O TO THE V TO THE E

FUCK LOVE, I JUST CAN'T GET ENOUGH OF YOUR FREAKY ASS BABY
SEXY MOTHAFUCKA WHEN YOU WALK BY AND I WANNA GO FOR A RIDE
YOU HIT LIKE DRUGS, OR RED WINE I'M BLIND
DRIVIN' THROUGH YOUR WORLD SKY HIGH
FLYIN' THROUGH YOUR TOWN LIKE WIND SEX TRIANGLE
CIRCLES OF SIN BEGIN, SPINNIN' I'M HAPPY GRINNIN'
SUFFERIN' OVER PUSSY I'M FUCKIN'
HE'S STUCK LIKE A TRUCK AND I'M LIKE YOU
SCANDALOUS SLUT WHAT'S UP
WHERE'S YOUR MAN PROBABLY WITH THE PUTA THAT SAYS SHE LOVES ME
MY HEART GROVES COLD AND HARD AS STONE
TIME GOES BY AND THE LAST LAUGH IS MINE

CHORUS

SCRATCHES BY TRT
PRODUCED BY JACKEN
MIXED BY B REAL AND JOE "THE BUTCHER" NICOLO

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R. U. EXPERIENCED/ OUTRO

(GUSTAVO GONZALEZ—JACK GONZALEZ—LOUIS FRESE)

THROUGH HALLUCINATIONS ESCAPE
NOW EVERY WICKED ORDEAL REGENERATES DISGRACE, EMOTIONS RUINED
INTELLECTUALS SEDUCED INCLUDING NATIONS
FOUNDED UNDER LOOSE LOCK
EVALUATE FRIENDS, FOREIGNERS, ENEMIES CONCENTRATE TO
PENETRATE, REDUCE OUR TIME, ELIMINATE CHANCES TO
YELL OUT, UTILIZE, REALIZE, SURVIVAL ESSENTIALS, LIFESTYLE FUNDAMENTALS
ATTENTION TO ALL NATION YOUTH, CONTINUE OUR STRUGGLE
TRUST NO ONE, MAINTAIN, AND TELL TRUTH, END RICOULE
WAR, HUNGER AND TERROR
VICIOUS INDIVIDUAL CLEVER TO OBTAIN RULE YOU
WHETHER INDIVIDUALS LOVE, LOATHE
BEHOLD ENSLAVEMENT, ORDER UNITED RETALIATION SO
FEAR IN GOD HOLD TRUE, TO OBSTRUCTION
THOROUGHLY HANDING ENEMIES'
DESTRUCTION, ELIMINATION, AVOID THE HUMILIATION

CHORUS:

WE'LL ALL RISE TO INFORM MASSES, ENGAGE
ENCOUNTER EXTREME PASSAGES, ENTER RETURN INSIDE ETERNAL NEGLECT
CYCLES ENCOURAGING SURVIVAL

FIGHTING ORIGINAL UNDERGROUND GENERALS HIT THEIR
WEAKEST INTERVALS TWO HUNDRED
SENTINELS, INFILTRATE LEVELS EFFECTIVELY NOT TAKEN
WARNING EXCEPT AUTOMATIC PREPARATION, OVERRIDE NEGATIVE SYSTEMS
AND NEW DEMOCRACIES
SECRETLY UNDER BATTLE, LOST INSIDE MYSTERY, INITIATING NUCLEAR ACTIONS
LETNAL COMBAT OVERDOSES EXCESSIVE SO
INVOLVED THAT CIVILIANS ASSIST, NEVER TRIPPIN' AFTER KILLIN'
EVERY CASUALTY OPENING MENTAL POSITION, LET ELITE TAKE EVENTUAL
CONTROL OWNING NATION TO REVEAL ONLY LOVE
OF VIOLENT EXPANSION, RETALIATION
TO HIGHER ELEVATION, WITNESS OLD REVELATION, LINGERING DICTATION

CHORUS

BATTLE UNDERGROUND INTELLIGENCE LEAVING THE DEFENSES
ALL NUMB AND DEFENSELESS ON RESTLESS
GROUNDS ADOLESCENT NEGLIGENT INTEND
ZERO EVIDENCE YEARS OF UNDERDEVELOPED
RACES STREET TECHNIQUE, RAISES ENEMY ENCAGES
TASTELESS AUTHORITIES RUN
MAZES IN ELITE SPACE AND PLACES REARRANGED
EVIDENCE PAGES ALL REVEALING ESTABLISHMENT
TRACES ORDER IN THE COURTS
TAKING AWAY KINGDOMS, ENDLESS
ANTI-CIVILIAN TACTICS
INDICATE OVERTHROWING NATIONAL ASSASSINS

GUARANTEED ACTIONS INCREASES THE NATION'S
SECURITIES TENSIONS, ABUSIVE BADGES, UNIFORMS AND STATIONS
INJECT VACCINATIONS OF ELIMINATION ARMIES UNAUTHORIZED
TO HIDE OR REWRITE INSTITUTIONAL TREATIES IN EVERY STATE
DIE NO MISTAKE

PERCUSSION: BOBO
PRODUCED BY JACKEN
CO-PRODUCED BY B REAL AND JOE "THE BUTCHER" NICOLO
MIXED BY B REAL AND JOE "THE BUTCHER" NICOLO

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PSYCLONES

(GUSTAVO GONZALEZ—JACK GONZALEZ—LOUIS FRESE)

COULDN'T BELIEVE YOUR EYES
WHEN YOU SEEN WHAT THE FUCK WAS COMIN'
PSYCLONES ALL YOU SORRY MOTHAFUCKAS RUNNIN'
THE CITY HAS TURNED TO RENEGADES
WITH GUNS AND BLADES
AND CRIMINALS SEEKING TO GET PAID
I MAINTAIN, KEEP COOL-HEADED
IN THE FACE OF DESTRUCTION WHETHER I LIVE OR DIE
UNPREDICTABLE, INVINCIBLE, UNTAMEABLE, INDIVIDUAL
UNCONTROLLABLE LIKE A PSYCHO DEADLY
SO LET US BEGIN TO TAKE YOUR MIN'
TO ANOTHER PLANE 'CAUSE I KNOW YOU AIN'T READY
THE COURSE OF THE PSYCLONE IS STEADY
SO WHO IN THEIR RIGHT MIND
WOULD GET IN THE WAY OF THE MACHETE?
THE SERPENT FUCKIN' WITH ME
IN THE TURBULENT TIMES OF WARS ON THE STREET
GRAB YOUR FUCKIN' HEAT
COME WITH ME INSIDE THE WHIRLWIND
EVERYBODY'S WELCOME INTO THE PSYCHO'S DEN

CHORUS:

EVEN THOUGH WE DON'T KNOW THE ATTACK'S EXACT ORIGIN
MAN-MADE DISEASES SHOW TRACES OF AN ASSASSIN
THE GOVERNMENT WENT DERANGED AND CAME BLASTIN'
TRYIN' TO FINISH US OFF WITH POISONED RATIONS

AS YOU SLEEP
NIGHTMARES AND DREAMSCAPES AWAKE
NOW IT'S TIME TO RENOVATE
USE THOUGHTS AND PLOTS TO ELEVATE
VIOLENCE IS LIKE CELLOPHANE
STORING ALL YOU RENEGADES
THE ONLY THING IS YOU'RE ALREADY SPOILED
SO NOW YOU PLAY THE GAME
TEAMS ARE SPREAD OUT ALL OVER YOUR CITY
MOBILE WITH YOUR LO LO
ON 50'S AND 500'S
GUNS AND DRUGS ARE SPREAD INTO YOUR TOWN
YOU MUST REALIZE OPEN YOUR EYES WIDE
THE DRAMA WILL BE TELEVISUED
REVOLUTION WAITIN' FOR YOUR INPUT LIKE DIAL TONES
STRAP ON THE PSYCLONE'S TAKIN' YOUR ZONE
GRAB YOUR WEAPON KEEP STEPPIN'
IF YOU DON'T DEFEND
DON'T MENTION IT TO ANYBODY WHO QUESTIONS
STEP INTO THE EYE AND DIE YOU'VE BEEN SHOOK AND TOOK
BY MADMAN, PSYCHO SLASH CROOK

THE CITIES' SURVIVAL DEPENDS ON DEFENSE METHODS
WE BRING L.A. TO THE STAGE LIVE COVERAGE
METHODS ARE JAGGED LIKE PIECES OF BROKEN RECORDS
ARE NOW SHANKS WE ABUSE IN THE HOLDING TANKS
IT'S GOING DOWN IN THE MIDDLE OF DOWNTOWN
OUT OF LINE, CONFINED TO GET CHECKED AND ROBBED BLIND
VIGILANTE TO PROTECT AND SERVE THE PEOPLE
VIOLENT SEQUELS 'TIL THE EVIL AND DEATH EQUAL

CHORUS

THE DAY YOU COULD FEEL WHAT I FEEL
LIFE IN THE BATTLEFIELD FACING FUCKIN' STEEL, NO SHIELD
PUPPET GOVERNMENTS ON THE STREETS
TO CONFISCATE C.B.'S, BATTERIES AND M.C.'S

LOOK AT THE DEEP THOUGHT DWELLING WITHIN' YOUR MIND
DO YOU GOT WHAT IT TAKES TO SURVIVE THE CITY OF THE BLIND?
EVERYONE FOLLOW AND LET YOUR SOUL FEEL FREE
CAN YOU KEEP UP OR WILL YOU FALL BEHIND ME?

LOOK FOR SPIES NEAR TELEPHONES
NEIGHBORHOOD INFORMANTS, TAPPING INTO YOUR DIAL TONES
TELEVISIONS ACT AS CAMERAS ALSO
ENEMIES PROGRAM YOUR BOX OF CABLES

INVASION OF YOUR SPACES CALLS FOR ROWDY OCCASION
DELIBERATE ATTACKS ON YOUR STACKS MEANS RETALIATION
CAN YOU SUCCEED IN LEAVING THE OTHER SIDE BLEEDING?
CAN YOU SUCCEED IN LEAVING THE OTHER SIDE BLEEDING?
OR WILL THEY DEFEAT MY STREET FLEET?
CAN YOU SUCCEED IN LEAVING THE OTHER SIDE BLEEDING?

PRODUCED BY JACKEN
MIXED BY B REAL, JACKEN AND JOE "THE BUTCHER" NICOLO

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LOST CITIES

(GUSTAVO GONZALEZ - JACK GONZALEZ - LOUIS FRESE)

I TOLD THE TOWER OF POWER WE CAN WORK TOGETHER
BUT I GUESS THEY RATHER SEE WARS AND SCARS BETTER
STREET VETERANS HOLDING ENEMY BANDERA
AND THEN WE'RE CAUGHT UP IN THE WEB OF THE GUERRA,
WE'RE ALL FIGHTIN' AND FIGHTIN' AND LOSE LIVES
AT THE END EVERYONE DIES
WE'RE ALL CURSED LIKE THAT BY THE MAKER
NO MOTHAFUCKA SHALL BE A LIFE-TAKER
WE CROSS THE FIRING LINE, SICKOS ON BOTH SIDES
TERROR STRIKES UNDER STREETLIGHTS AND GROW
MORE OUT OF CONTROL AND PSYCHO

MY REALM IS DOWNTOWN, RAMPART DISTRICT, PICO UNION
WE SHATTER ILLUSIONS WITH WEAPONS WE'RE USING
OR SETS WE'RE CHOOSING
NO ROLLS WE ROLL OLD-MOBILE
MORE REAL THAN MAJORITY, WE'RE DOCLIE BUT STILL
OTHER SIDES GET MORE PEELED HIT BY STREET TEAMS
BIG PAYBACKS AND POLICE BEATINGS
I CAN'T REPLACE MY HOME WITH PEACEFUL SILENCE
BUT MY ROOTS ARE PLANTED IN THIS CITY OF VIOLENCE
WE CALL IT LOST CITY WHERE ANGELS ROAM COMMITTING UNKNOWN
CRIME TO PRONE GUARDING THE ZONE
FROM ALL DAMAGE BUT CAN ONLY MANAGE TO HANDLE
PARTIAL SCANDAL, WHAT'S YOUR ANGLE? CROOKED OR VANDAL? OR KILLER
PLOT FILLER DRUG DEALER WE ALL CO-EXIST IN THIS THRILLER

CHORUS (2X):
LOOK AROUND, IT'S IN YOUR TOWN
DEADLY SIRENS BRINGS ON VIOLENCE
TAKE HEED TO THIS WARNING BAD TIMES STORMIN'
WAR BETWEEN CITY BLOCKS AND COPS

WATCHFUL EYE, RESIDENTS DIE
WHEN THEY SEE CRIMES GO DOWN AND DROP DIMES,
IT AIN'T NO LIE THESE DAYS BECOME STRANGE
HOW MANY PEOPLE GO SHOOTIN' AT THE STREET RANGE
ARMS AIMED AT THOSE THAT CONTROL FELON MAN WITH CHAINS
EXPLAIN WHY I'M TARGET TO HOMICIDE
FLASH THROWN AT MY HEAD CODE RED LEAVIN' SOLDIERS WASTED, DEAD

TRUTH SPARKS REVOLUTION AND IS THEREFORE LABELED VIOLENT
CONDEMNED TO THE SILENT MOVEMENT OF REBELS WHO ARE DEFIANT
SICK-CIDERS SPREADING OUR VENOMS LIKE SICK SPIDERS
WE CONSTRUCT A WEB AND CATCH ALL THOSE WHO FIGHT US
CAPTURE THREADS AT YOUR HEAD
CRASH UNITS SWITCH TO CODE RED
FIND YOU IN A DITCH UNCOVER DIRT BED
WHO SAID THIS WAS UNTOUCHABLE BUT INSTEAD
CATCH THE END OF THEIR ROPES ALL HOPES BLEED
OUT YOUR VILLAGE, PILLAGE EMPIRES RANK HIGHER
BUT IN THE END CITIES GET LOST IN THE CROSSFIRE

EVERYBODY WANTS A PIECE OF YOUR PIE, DO YOU QUALIFY?
OR WILL YOU DIE LIKE ALL THE OTHERS?
SURVIVAL IS YOUR ONLY MEANS, OR WILL YOU SUFFER?
FROM THOSE BAD DREAMS, ARE YOU STILL LOSING YOUR WILL TO LIVE AND
LET LIVE IN THE LAND OF THE CHAOTIC, ABUSIVE "LOST CITIES"
FILLED WITH NARCOTICS?
TWO TIMES TO THE POWER, I PLANTED A BOMB IN THE TOWER
GOING OFF EVERY HOUR
NO PRISONERS IN THE LAWS OF WARS THAT YOU SAW
IMAGINE ALL THE SICK INDIVIDUALS
DOWN FOR THE CAUSE
WE ALL COME FROM THE SICK SIDE OF TOWN
BUT SOME OF US STAY UNDERGROUND IN THE UNFOUNDED LOST CITIES
I NEED YOUR HELP TO GAIN CONTROL OF THE LOST CITY
FIGHT TO SURVIVE, SOMETHING CRAZY HAS JUST HAPPENED
THE CAPTAIN OF THE JUSTICE SYSTEM RUNNIN' THE SHOW IS PSYCHO
I CLAIM TO BE A BIG PART OF "EMPIRE STRIKES BACK" AT RAMPART
RIVALS THROWN IN A VICIOUS CYCLE LIVIN' IN THE CITY THAT'S LOST

CHORUS

PRODUCED AND MIXED BY JACKEN AND B REAL

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LA CONECTA INTRO/ LA CONECTA (PT. 1)

(GUSTAVO GONZALEZ - JACK GONZALEZ - LOUIS FRESE)

SONNY:
NOW I'M TIRED OF MAKIN' ALL THESE OTHER MOTHAFUCKAS MONEY
WHILE THEY SIT BACK AND LEAVE IT ALL UP TO SONNY
IT'S BEEN A LONG TIME I'VE WORKED FOR THESE LYING PIECES OF SHIT
NOW I'M TRYING TO MAKE MY OWN GRIP
FOR SO LONG, I'VE BEEN NUMBER TWO
FUCK THAT, I GOT TO BREAK OFF AND MAKE MY OWN CREW
I'M TIRED OF BEING HELD BACK AND LIED TO
LIKE A VATO WITH NO RESPECT SEE WHAT I DO
JACKIN' THE OLD FOOL AND TAKIN' OVER EVERYTHING
AND EVERY MOTHAFUCKA WITH 'EM GOTTA DIE TOO
IT'S TIME FOR A CHANGE OF POWER
I PLANTED TWO GUARDS ON THE WATCH TOWER

(DIALOGUE)

JOAQUIN:
I'M THIS VATO'S RIGHT HAND MAN, MAIN MAN, CATO
AND WHEN HE GOES OUT, I'M TAKIN' OVER THE SCAM
I RAN A LITTLE BLOCK FOR TAX, EVERYBODY FOR STATIC CONTROL
NOW I HOLD A POSITION FOR SURE
OVER THOSE WHO ROLL THEY GET IN MY WAY THEY LAY
IN A HOLE TRYIN' TO TAMPER GOAL
TRYIN' TO MOVE IN LIKE THIS CUBAN THINKS IT'S HIS SPOT
BUT THERE'S NO ROOM FOR THE TWO AT THE TOP
WORD IS HE'S TRYIN' TO SERVE THIS ORGANIZATION
FOR THE UNNOTED SERVICE
THE BOSS IS GETTING NERVOUS
THIS IS MY CHANCE TO ADVANCE, I'M GETTING CYNICAL
THIS GUY BEING ALIVE MAKES THE SITUATION CRITICAL

(DIALOGUE)

GUS:
WHY AM I BEING SHACKED IN CHAINS
THEY CLAIM I AM WANTED MURDEROUS ASSIST MAN
AT FIRST I THOUGHT IT WAS A GOVERNMENT SCHEME
STICKING ME AT THE CENTER OF THE CRIME SCENE
IT SEEMS I'M BEING HELD FOR, BEING HELPFUL
IN A HOMICIDE, WHY'D THEY TRY TO GIVE ME LIFE DOUBLE
WHEN I WAS MADE (WASN'T I MADE) UNTOUCHABLE
BY MY FAMILY? GIVE MY LIFE TO CRIME COMMITTEE
NOW IN A TIME OF NEED, YOU'RE SAYING FUCK ME
WHAT MAKES YOU WANNA PLAY ME SHADY
I PROTECTED YOUR LIFE, NOW I'M OFFERED AS SACRIFICE
TO THE LAW WITH NO TIES AT ALL
WHEN THE BOSS DIES, THE WHOLE KINGDOM FALLS

DIALOGUE INTO LA CONECTA (PT. 2)

PRODUCED BY JACKEN
MIXED BY B REAL AND JOE "THE BUTCHER" NICOLIO
ADDITIONAL VOCALS BY BOBO

"LA CONECTA INTRO" CONTAINS A SAMPLE FROM "I NEVER THOUGHT YOU'D LEAVE ME"
WRITTEN BY L. RAMIREZ, PUBLISHED BY FAF PUBLISHING (BMI), PERFORMED BY RALFI
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LA CONECTA (PT. 2)/ GOIN' IN CIRCLES OUTRO

(GUSTAVO GONZALEZ - JACK GONZALEZ - LOUIS FRESE)

JOAQUIN:
IT'S SEVEN AND A HALF SHARP THIS THING'S ABOUT TO START
MY WHOLE CREW'S BEING TORN APART
BY A SPARK OF THE GREED 'CAUSE EVERYBODY NEEDS
AND IF YOU'RE IN THE WAY THEY SPRAY YOU BLEED
THE BAD BREED PUNKS LIKE SONNY WITH DREAMS OF RUNNING
THE WHOLE SHOW TRIPPIN' OFF CONTROL AND MONEY

SONNY:
IT'S CLOSE TO THE TIME ALL MY SOLDIERS ARE IN LINE
IT'S MY MOTHAFUCKIN' TIME TO SHINE
ALL MY SOLDIERS ARE OUTSIDE WAITING FOR MY SIGN
BIG ROLLER HOSTILE TAKE OVER
I WON'T HESITATE TO BLOW HIS OLD ASS AND BE MERO MERO
YOU CAN'T TEACH AN OLD PERRO NEW TRICKS
SO WHEN I GIVE YOU THE SIGNAL TAKE 'EM OUT QUICK

JOAQUIN:
THERE'S A KNOCK ON THE DOOR, IT MUST BE SONNY
WATCH HIM AND HIS CLIQUE EMPTY YOUR CLIP IF THEY TRIP
YO, SONNY, COME INSIDE I'M CLAD YOU ARRIVED
HAVE A SEAT AND THE BOSS WILL BE RIGHT WITH YOU IN FIVE

SONNY:
WHAT? FUCK THAT SHIT. I AIN'T GOT TIME FOR THIS
I GOT BUSINESS TO TAKE CARE OF WITH JESUS, BITCH
GET HIM OUT HERE IN A HURRY
AND GET THE FUCK OUT OF MY FACE BEFORE YOU GET BURIED

GUS:
I KICKED DOWN THE DOOR HE THOUGHT HE WAS DEAD
LEAD STARING AT HIS HEAD, THIS IS WHAT HE SAID
GUSTAVO... IT'S NICE TO SEE YOU, HUH
I SAID WHY THE FUCK DID I GET SACRIFICED?
YOU SOLD MY SOUL TO THE DEVIL
NOW I'M LIVIN' LIFE AT A STRANGE LEVEL
I COME BACK FOR THE BIG PAYBACK
YOU DON'T WANNA CATCH THE BULLET BACK SO STEP BACK
BRING YOUR ARMS AROUND SLOW FROM THE FRONT TO THE BACK
DON'T TRY AND MOVE QUICK, DON'T TRY AND MOVE TOO FAST
REVENGE ALREADY CALLS FOR THE GUN TO GO BLAST
YOU DON'T WANNA DIE FOR THIS PIG ALLY
I PLAN FOR 15 YEARS TO KILL THIS MAN

JOAQUIN:
AND I'LL HAVE TO BE THE ONE TO FICK UP YOUR PLANS
IT'S ON, THEY SET IT OFF MY CREW BARE ARMS
EVERYBODY IN THE SCOPE GETS SMOKED TRYIN' TO FUCK WITH THE DON

SONNY:
FUCK IT, I'M GOING FOR BROKE LET THE GUN SMOKE
FILL THE ROOM PUT JESUS IN HIS FUCKIN' TOMB
I'M GOING FOR MINE AND HE'S GOING FOR HIS
I'LL PISS ON YOUR GRAVE AND KILL ALL YOUR KIDS
FUCK ALL OF YOU

ADDITIONAL VOCALS: BOBO
PRODUCED BY JACKEN
CO-PRODUCED BY B REAL
MIXED BY B REAL AND JOE "THE BUTCHER" NICOLIO

"GOIN' IN CIRCLES OUTRO" CONTAINS A SAMPLE FROM "GOING IN CIRCLES," WRITTEN BY
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ADDITIONAL ENGINEERING AND/OR MIXING BY ROBERT "TAJ" WALTON

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HIP HOP AND R&B FLAVA FROM SPRINGFIELD MASS.

IT'S OUR TURN -

SO STEP ASIDE CLIQUES

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THE HILL

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1. HERE'S A PARTY JAM (CLUB MIX)*
2. HERE'S A PARTY JAM (REMIX EDIT)

- SIDE 1
1. THE HILL
2. HERE'S A PARTY JAM (DUB)

All songs written by MAURICE OWENS and RON STEWART.
Programmed and produced by RON STEWART and HIGH
PERFORMANCE. Engineered by BRETT ELIASON. *Remix by
"NASTY" NES RODRIGUEZ and RON STEWART.

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M. Supreme
Johnny G.
R. Casper
"The Friendly Ghost"

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w/Wayne & Charlie
featuring D.J. Lee &
The Good & Fruity Crew

SIDE A
VOCALS 5:31
DUB VERSION 5:01

SIDE B
INSTRUMENTAL 5:31

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Fred Buggs
Redd Alert
Chuck Chillout
Tony Humphreys
Chuck Leonard
C. Wright III
and family
Rubin Rodriguez
Will Socolov
Scott Brill
P. Fine
Dean Dean
Chuck McCool
Lady "B"
Ju Ju
Mac Murray Press
Eric-Rock & Soul
Albert-Downtown Records
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the Recording Industry



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Jacket Made in Canada

**BORN THIS
WAY**

A

1. (LET'S DANCE) 5:38
2. (COOKSTRUMENTAL) 5:36

B

1. (SUE'S FAVORITE MIX) 5:38
2. (PRINCE PAUL DOPE)* 5:44
3. (PRINCE PAUL INSTRUMENTAL)* 3:00

PRODUCED BY:
DADDY-O & D.B.C.

WRITTEN BY:
D. PRYCE/S. BANFIELD/G. BOLTON/M. NEMLEY

MANAGEMENT:
RUSSELL SIMMONS
RUSH PRODUCTIONS
298 ELIZABETH STREET
NEW YORK, N.Y. 10012

*REMIXED BY PRINCE PAUL

ART DIRECTION:
OSCAR YONG

DESIGN BY:
HELEN NAMM

REMIXED FROM THE FORTHCOMING FFRR ALBUM, FEELIN' PROUD (828 134-1)



SIDE A

1. FUNK ON THE BRAIN
2. BIG BLUNT BREAK
3. ON THE DOWN LOW
4. TRIPLE X GROOVE
5. LAID BLACK
6. GO BROOKLYN

SIDE B

1. DOLLAR SIGNS
2. MOON BUMP
3. HEAVY SOMETHING
4. LOOK NO FURTHER
5. GAP JAM
6. DO IT YOURSELF BREAK ONE

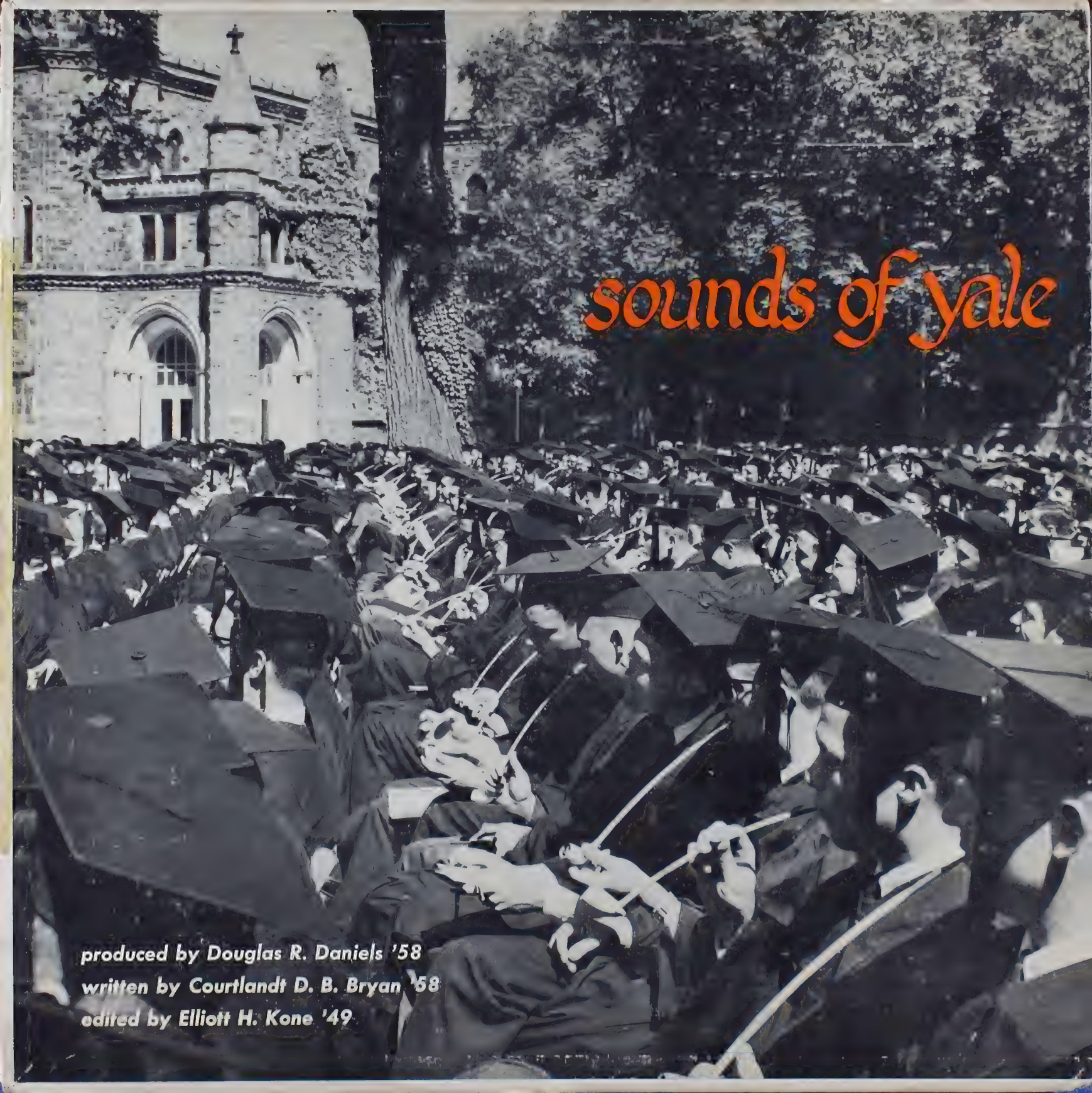
PRODUCED,
MIXED, AND
ARRANGED BY
DJ GREYBOY

ART DIRECTION
AND DESIGN
KENT PARKER

PHOTOGRAPHS
NATHAN CASTILLO



greybreaks volume one

A black and white photograph capturing a large assembly of graduates in caps and gowns. The graduates are densely packed, filling the foreground and middle ground. In the background, a large, ornate Gothic-style building with arched windows and a prominent spire is visible, partially obscured by the silhouettes of trees. The overall scene suggests a major university ceremony, such as a commencement.

sounds of yale

produced by Douglas R. Daniels '58
written by Courtlandt D. B. Bryan '58
edited by Elliott H. Kone '49

Some of the Many Sounds You Might Expect to Hear on This Record:

Yale Glee Club

Rain

Pigeons

Adlai Stevenson

Richard Nixon

Professor Mendenhall on
Coeducation at Yale

Rain

Beer Cans Falling in the
Wright Hall Courtyard

Billy Graham

1958 Whiffenpoofs

Your Alarm Clock

Rain

Yale Band

Cocktail Party in Your Room

Railroad Station on Sunday Night

High School Girls on York Street

Rain

Main Desk at the Library

Finish of the Olympic Crew Race
won by Yale

Scratches and Dust on your Needle

Made for Class of 1958
by RCA Victor

cover photo by Charles Alburtus — Yale News Bureau

lettering by James Macgregor

narrated by Russ Moro

SOUNDS OF YALE is unique in the very truest sense of the word; there has never been anything like it. On the two sides of this record we have tried to assemble those sounds which have formed the background music to our four years at Yale. Some of the music is not very melodic; there are those of you who would deny that the sound of flushing while someone is taking a shower is melodic at all. For those of you who have had Music 10 and insist on setting your standards for music accordingly we have included the Yale Band, the Glee Club, and the Harkness Bells. But for the vast unwashed majority of us who have never taken a music course, but who are liberal enough to admit that a cocktail party can have a certain symphonic aura to it, we have included the voices of classmates, professors, Hillhouse girls, and irate town drivers. There are speeches and laughter, announcers and singers, politicians and coaches.

This record is more than a collection of sounds, however, it is a history of four years at Yale. And it is a different class history from any that has been written before—this one is 2-D. We have spared you the trouble of reading a class history. All you need to do is put the record on the phonograph, adjust the tweeters and woofers or whatever you have to do, set the needle on the outside groove of the first side and we'll do the reading for you. And in between the reading we have very cleverly slipped in those sounds that will wring the nostalgic tear from your eye. Remember the first time you heard 'Bright College Years', and how your newly sophisticated throat swelled up, and you had difficulty swallowing? And remember that great moment Freshman Year when the date you'd brought all the way from home for the Princeton game or the Harvard game looked you tenderly in the eye and said, "Golly, somehow you seem so much *older*," or that moment Senior Year when this same girl said, "Oh why don't you grow up?" These were true Yale Sounds. But they weren't any truer than the sound of Jerry at Yale Station saying, "New Life, New Post, New Yorker," or the busses stopping and starting outside of your window when you were trying to study. There were some sounds we couldn't get; we couldn't get the sound of the ten week snow burying our car, for example. What you will hear are sounds you have heard before; but we feel they are Yale Sounds, and you will enjoy hearing them again.

SOUNDS OF YALE IS YOURS THROUGH THE COURTESY OF THE SENIOR CLASS COUNCIL who initiated the idea and allowed us to do the work. To all of them, we are truly grateful. This record shall be a small monument to the enormous amount of work they did for our class this year. We are grateful to a great many other people too who helped us with this record, particularly all of those who suggested recording the sound of a Bromo-Seltzer tablet in the Sunday morning orange juice. But we are most grateful to all of you who didn't suggest anything, and it is to you that this record is respectfully dedicated.

C. D. B. B.



Mr. Bryan and Mr. Daniels sort through the mass of material available for this record.

To The Listener:

There are some sounds of Yale which we could not reproduce. For example, we could not record many of the professors whose daily lectures would have furnished very exciting material. The difficulty lay in knowing who, what and which to include; and we found that it was much easier to avoid making the decision.

This album does not purport to be anything more than a souvenir of some of the sounds experienced by members of Yale's graduating class of 1958.

Senior Class Council

Richard Katz
Oliver Henkel, Jr.
Theodore Achilles, Jr.
Samuel Allen, Jr.
Julien Begien
Roger Dalton
Harry Harlow
Samuel Jackson
Thomas Lorch
Richard Pfeffer
William Richardson
Robert Rifkind
Georges St. Laurent, Jr.
Van Stewart
Richard Wailes
John Zaeder
Marvin Zonis

Copies of this record
may be obtained from:

Yale University Audio Visual Center
53 Sterling Memorial Library
New Haven, Connecticut

derby winner

GUESS THE WINNER

DREAM RACE OF THE CENTURY!

HORSES

OMAHA

WHIRLAWAY

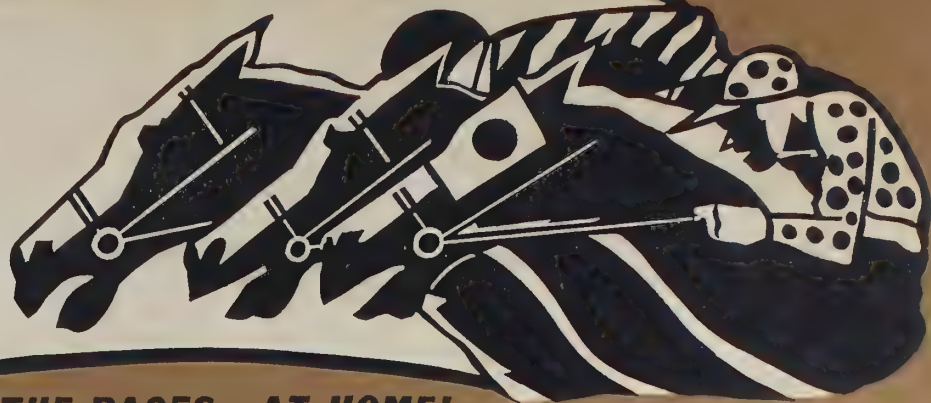
COUNT F

WIN

PLACE

SHOW

race...



FUN FOR ALL

GO TO THE RACES AT HOME!

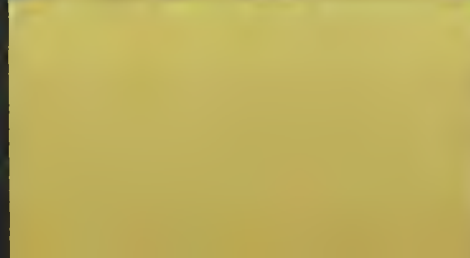
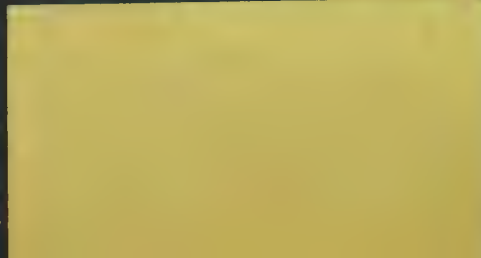
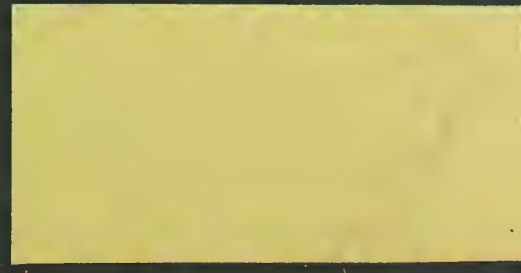
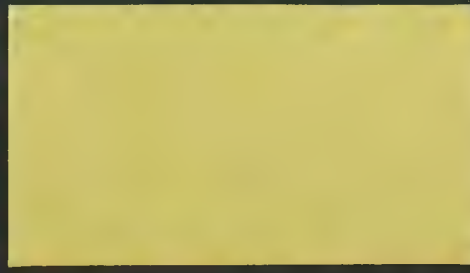
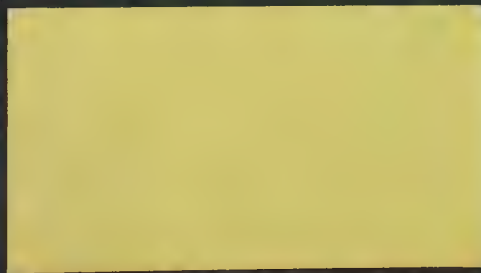
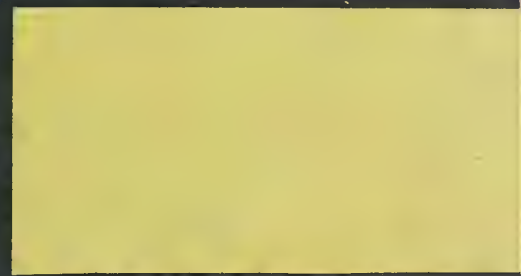
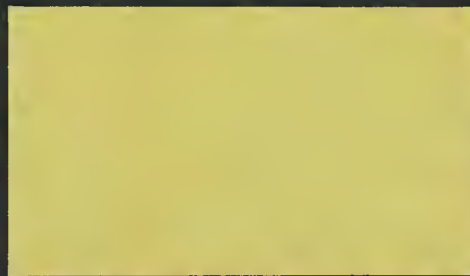
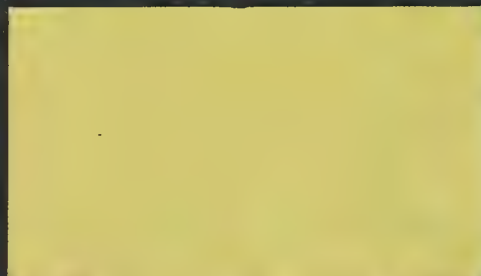
! TOP WINNERS OF ALL TIME!!

LEET

BOLD VENTURE

WAR ADMIRAL

PENSIVE





HENRY FONDA

Henry Fonda, who might have become, had fate decreed otherwise, a song-and-dance man or a newspaper reporter, is one of the most talented and distinguished dramatic actors of the American stage and screen.

Born in Grand Island, Nebraska, and removed at the age of one to Omaha, where his father opened a print shop, Mr. Fonda studied journalism at college. Finding a scant market for his journalistic talents, he worked variously for the local telephone company, as an iceman, mechanic and window dresser. His introduction to the theater took place at the Omaha Playhouse, where he alternately painted scenery, sold tickets and cued actors. He was finally persuaded to try acting, and greatly encouraged by Dorothy Brando (Marlon Brando's mother), and after a short apprenticeship in Omaha and several hard years of bit parts and walk-ons on Broadway, he finally landed a part big enough to rate mention in the program (the show was "New Faces of 1934," in which he cavorted with Imogene Coca).

The most outstanding of Mr. Fonda's Broadway roles have been in successful productions such as "Mr. Roberts," "Point Of No Return," and "The Caine Mutiny Court Martial." His many motion pictures—too numerous to list here—include "The Grapes Of Wrath," "Twelve Angry Men," "The Ox Bow Incident," "Young Mr. Lincoln," and "My Darling Clementine."



BUD GREENSPAN

Bud Greenspan became sports director of WMGM, the largest sports broadcasting station in the country, at the age of 21 to become the youngest man to have held such a position. He began writing magazine articles a few years later, and his first sale was to Reader's Digest with a story called "The Strongest Man in the World." He subsequently made it into a motion picture which was shown nationally. The State Department purchased the film for distribution throughout the world. Greenspan has sold over fifty magazine articles. Two of them, "The Jesse Owens Story" and "The Amazing Blind Golfers," were made into short subject motion picture films. In a worldwide tour under the auspices of the State Department, Jesse Owens showed the film to more than 1,000,000 people in the Near and Far East. Greenspan's first record album "Great Moments in Sports" was a national best seller. It sold more than 1,000,000 copies when a national advertiser purchased the album. Three years after the initial success he produced a sequel album called "The Thrill of Sports."

Besides "The Voices and Sounds of the 20th Century" Greenspan will have released in the near future "Great Moments in Boxing" for Coral Records and also "Dramatic Moments from Congressional Hearings" and "Highlights from the United Nations" under different labels. He is a television film producer for the Lawrence C. Gumbinner Advertising Agency in New York.

have a cup of tea.' Smiling, the King answered, 'Neither does my mother', and took a cocktail."

64. In October, 1950, President Harry Truman flew to Wake Island to meet with General Douglas MacArthur, the United Nations Supreme Commander in the fight against North Korea. When MacArthur returned to Korea after the meeting, the United Nations forces undertook a furious offensive and all but ended the conflict. But on orders from Washington, The United Nations forces were unable to follow through on their advantage. In March 1951, after Red China had entered the conflict, MacArthur intimated that United Nations forces would attack Red China and that he would meet with the Communists for truce talks at any time. These statements were not cleared through Washington. In early April, a MacArthur letter to Representative Joseph Martin of Massachusetts was disclosed in which he favored an aggressive war against the Reds. On April 11, 1951, President Truman removed MacArthur from all commands. Eight days later, MacArthur made his famous speech before a joint session of Congress.

65. George VI was never known for his eloquence. As a boy he had a speech impediment which made him shy and unsure when talking. He strove daily to overcome it. One of the most dramatic passages the King ever uttered was his speech broadcast on the day the Invasion of Normandy took place. He said: "That we may be worthily matched with the new summons of destiny, I desire solemnly to call my people to prayer and dedication. We are not unmindful of our own shortcomings, past and present. We shall not ask God may do our will, but that we may be enabled to do the will of God."

66. If television and radio had not been invented, Richard Nixon would probably not have become Vice President of the United States in 1952. Answering charges that he accepted campaign contributions for personal use, Nixon spoke before a nationwide television and radio audience and came off the winner. President Eisenhower was so moved by the address that he called Nixon afterward to tell him that his place on the Republican ticket was secure.

67. The Army-McCarthy hearings of 1954 produced some of the most explosive verbal exchanges in the history of Congress. To make the exchanges more violent than normal, the Senators and witnesses knew full well that they were being seen and heard by one of the largest television and radio audiences in history. Almost forgotten in the daily hard-hitting exchanges between McCarthy and the Democratic Senators on the

committee were the reasons for the hearings. The committee floor became a stage for political speeches, personal attacks and theatrics that kept a nation glued to their radio and television sets. Heroes and villains emerged. McCarthy went into the hearings with a large following. He emerged badly scarred. A result of the hearings was the censure of McCarthy by his fellow senators. The man to leave the terrible battle was the popular hero was Joseph Welch, a New York lawyer who was hired as the Army's defense counsel. Welch's articulate proud but defiant anger toward McCarthy's relentless attacks against non-participants helped the Army cause immeasurably.

68. Booker T. Washington was perhaps the greatest voice the Negro race ever had. He lectured widely and spoke out in favor of great programs to educate the Negro so that he might learn and work independently as any other citizen of the United States. He wrote a book *Up From Slavery*. In it, he gave much advice to the people of his own race. One passage read: "No race can prosper till it learns that there is as much dignity in tilling a field as in writing a poem."

69. Eugenio Pacelli became Pope Pius the XII in 1939. He was instrumental in keeping Italy out of the Communist hold in the post-war period when he spoke out continually and asked Italians to oppose Communism. Communists received a smashing defeat at the Italian polls. The Pope was also instrumental in relieving the sufferings of prisoners during World War II and later turned his aid to displaced persons. In 1946 he wrote about America: "The American people have a genius for splendid and unselfish action and into the hands of America, God has placed the destinies of afflicted humanity."

70. George M. Cohan was a man of many talents. He was an actor, playwright and songwriter. His songs *Over There* and *It's A Grand Old Flag* sent boys marching off to war in 1917. But perhaps he is most famous for his closing stage line when he took the final plaudits of the crowd. Humbly he would say: "My father thanks you, my mother thanks you, and as for me, that goes without saying . . ."

71. Helen Keller was not born blind and deaf. An illness at the age of two left her in a world without sound or sight. Her courage in gaining an education and a worthwhile life has been one of the great inspirational stories of history. She has a dramatic sense of humor. When the great actor Joseph Jefferson once explained to her that the bumps on her head meant, "that is your prize fighting bump," "I never fight," she replied, "except against difficulties."



RISE SUN RECORDS
RSA 160 STEREO

*The fire
in the rose*
ELECTRIC HARP

S U S A N M A Z E R

I warmly dedicate this album to my Mother, whose love and dream so enriched those who knew her, and whose willingness to be a Fire in the Rose gave me tremendous inspiration.

All selections composed and arranged by Susan E. Mazer
© 1985 Shubra Publishing (BMI) / DreamWeaver Music (BMI)

Musicians:

Susan Mazer—Electric Harp
Dallas Smith—Lyricon Wind Synthesizer, Indian Bamboo Flute, Clarinet
Babatunde—Congas and Percussion on *Indigo-Gold*, *Dawn*, *Rooting*, and *The Fire in the Rose*
Tom Stamper—Percussion and Cymbals on *Indigo-Gold*, *China*, *Dawn*, and *The Fire in the Rose*
Emmett Miller—Percussion on *China*, *The Lone Seed*, *Implant*, and *Emergence of the Bud*
Kathy Kirk—Singing Drums (Aztec Drums) on *The Fire in the Rose*

Producer: Susan E. Mazer

Associate Producer: Robert L. Missbach

Recorded at The Music Annex, Menlo Park, California

Recording Engineer: David Porter

Additional recording and mix at The Plant Studios, Sausalito, California

Engineered and mixed by Robert L. Missbach

Assistant Engineer: Alice J. Young

Mastered by Mike Reese at The Mastering Lab, Hollywood, California

Sponsor: Albert A. Mazer

Invaluable support: Marc Allen and Sarah Horton at Rising Sun Records

Executive Producer: Jon Bernoff

Solar light images by Andree Robinson

Cover photo concept and design by Gordon Farrell Ethridge

Calligraphy by Marilyn Moss

Art direction and graphic design by Kathleen Vande Kieft

Special appreciation and gratitude to the following people, whose support and encouragement made this album possible: Bettine Clemen-Ware, Emmett C. Miller, The Center for Health Awareness, Dr. Stanley Hanfling, Bob McClure, Jay Leibovitz, Dean Edward Simpkins, Velma Froude and Elyze Yockey.

I would like to express my appreciation to my Father, who not only sponsored this album, but who sponsored me through all the years of practicing, crying, practicing, crying and growing . . . who believed in me when I was but a lone seed with yet a vision of being even a bud . . .

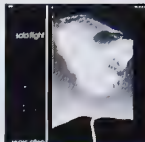
The theme from *The Fire in the Rose* emerged from a musical meditation that was played for my dear friend, Rose Anan. My deepest gratitude for her presence in my life . . .

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Other Rising Sun selections you will enjoy:



Stellar Voyage RSA 140



Solo Flight VA 7102



Breathe RSA 110



Petals RSA 120



Summer Suite RSA 130



The Rising Sun Collection
RSA 150



RIISING SUN RECORDS

RSA 160 STEREO

The Fire in the Rose

SUSAN MAZER

SIDE ONE

(19:06)

SIDE TWO

(22:48)

Indigo-Gold	4:28	The Fire in the Rose Suite:	
China	3:59	The Lone Seed	5:15
Dawn	10:39	Implant	4:10
		Rooting	4:54
		Emergence of the Bud	3:53
		The Fire in the Rose	4:36

THE FIRE IN THE ROSE

I. The Lone Seed

Can we see the rose in the seed?

How the seeming permanence of the hard shell . . . how the wholeness, completeness deceives us . . . the hardness, the lone-ness of the one seed yields—turns—but only in the death of the form can the birth take place . . . in the hiding, the sheltering—the darkness . . . the trust in the invisible energies inherent in the mystery of the seed . . .

II. Implant

The earth accepts, the soil caresses, the moistened flour-like earth creates a womb in which the seed can surrender—can experience the yielding—the death of itself—the birthing.

The space encompasses the energizing forces to root.

III. Rooting

The force necessary to break the shell of the seed—to make the earth move in its path of growth . . .

The strength and energy necessary at birth is megatons greater than is necessary to maintain life . . .

IV. Emergence of the Bud

Lyrical release: from below comes above:

Out of the fullness of the earth comes the simplicity of the bud: the independence of the fetus-like soul of the unseen rose.

V. The Fire in the Rose

The fires glow within the folds of velvet . . . the softness of the layers are releasing the afterbirth of the energies of yester-years' seed . . .

Rush forth in beauty for the life of the rose is so brief . . . The death of the seed is its birth . . . All that actually is, is the fires of life that move the hard into the soft, make the isolated seed a vulnerable blossom and make us aware of the meaning of life . . .

The rose is merely the wonderment, the symbol of the fires that are the essence . . . for life is the process, merely the process . . . in its completeness, the moving, the radiant and enlightening process . . . and the rose is the embodiment . . . of The Fire in the Rose . . .

THE RACE

Mercedes-Benz, 1937-1955

Recorded at the Mercedes test track; Stuttgart, Germany; October, 1959.

This is a recording of the fascinating sounds of five of the most magnificent racing cars ever built, pitted against each other in a most unusual race.

This is a motor race of very short duration (just six minutes long) on a very short course (less than a mile in length). There is no room—that is, no reasonable room—for passing, and only the most fearless and least skillful driver would attempt it. Since the driver in each of these cars absolutely matches the driver of each of the others in his considerable amount of skill, experience and daring, no passing is actually attempted. During the race, the driving is actually conservative—although fast, accurate and specifically devoted to getting the best and **loudest** sound out of the cars without regard to relative speed or to the outcome of the race. This devotion pays off handsomely. The sound is magnificent and the speeds suffer. The lap times vary incongruously and the outcome is totally unreasonable—the winning car starts in last position and, without passing anyone, finishes first.

If what you have read up to this point seems completely confusing, then we have succeeded in properly setting the scene. For this is a record of the sounds of an utterly impossible race. Actually, **these are the sounds of a motor race that never happened!**

A brief look at the historical facts leading up to this recording will help to clarify and justify matters. In all the varied and colorful years of motor sport, one name has stood supreme: the name *Mercedes*. In 1937, the Mercedes Company designed and built a supercharged 'racing' engine of 6 litres, enormous by today's standards, and placed it in a car weighing approximately fifteen hundred pounds. The engine developed in the neighborhood of six hundred and fifty horsepower, emitted a shattering sound and was all but unbeatable on the race course. To drive one of these monsters at speed on a dry clear road could be likened to driving a normal sedan at 100 miles per hour on sheet ice. As you might imagine, it was a very touchy machine. A nervous foot on the throttle could burn out a set of rear tires in low gear and land the helpless driver in the ditch in a second. The F.I.A., the governing body of motor racing, took one look at these cars and promptly changed the formula for the following year, hoping to curtail their terrifying speeds, which were in excess of 200 miles per hour.

So, in 1938, Mercedes produced a car of 3 litres which weighed even more and developed a modest 485 horsepower. To their joy—and to the dismay of the F.I.A.—this car was faster than its precursor. The F.I.A. tried specifying for 1939 and '40 an engine of 1½ litres. This time the formula-changers met with more success, although the car built under these limits was still no slouch on the race course.

In 1954 the F.I.A. went to 2½ litres—without supercharger! But that year the Mercedes designers and builders outdid themselves. For, although they were no faster than the earlier cars, it was considerably faster on any given circuit, due to greatly improved road-holding characteristics and engine range. Using this basic chassis they also built a 3 litre sports model.

Over an eighteen year period, these five cars achieved success on the race courses of the world that made the efforts of other manufacturers seem hopeless.

These incredible cars, immaculately maintained in good working order at the Daimler-Benz museum in Unterturkheim, Stuttgart, are the ones staging the mock race which you hear on this record. Actually there are seven cars in the race: two W125's, two W163's, one W165, one W196 and one 300SLR. Each of them is driven singly for five laps, at racing speeds and with racing noises, by Karl Kling, champion driver for Mercedes since the war and at present successor to the famous Neubauer as head of the Sports Department. Then, through the magic of electronics, all seven sound tracks are mixed together to simulate a race that never happened nor could have happened, for no two of these cars ever appeared together. The result is a magnificent audio symphony, enormously exciting in its sheer hugeness of sound and in its suggestion of the skill and drama of motor sport.

None of these cars will ever race again. They have all been doomed to the gloomy obscurity of the museum. Thus, we feel justified in this somewhat unorthodox mixing of time and sound. These are sounds which, individually, struck terror into the hearts of competitors in years past, and which stand as models of achievement and challenge to the present day geniuses of the drawing board and the wheel.

NOTES ON THE CARS:

W125—eight cylinders in line, 6 litres supercharged, 646 horsepower, 1937

W163—twelve cylinders vee, 3 litres supercharged, 485 horsepower (raised in 1939), 1938

W165—eight cylinders vee, 1½ litres supercharged, 285 horsepower, 1939

W196—eight cylinders in line, 2½ litres unsupercharged, 260 horsepower, 1954

300SLR—eight cylinders in line, 3 litres unsupercharged, 300 horsepower, 1955

Produced by BILL GRAUER. Edited by BARRETT CLARK. Notes by BARRETT CLARK. Cover designed by KEN DEARDOFF. Recording engineer: RAY FOWLER. Mastered by JACK MATTHEWS (Components Corp.) on a HYDROFEED ® lathe.

Special thanks, for cooperation in the creation of this recording, to the staffs of Daimler-Benz AG, Stuttgart; and of Daimler-Benz of North America.

RIVERSIDE RECORDS

are produced by

BILL GRAUER PRODUCTIONS, Inc.

737 West 46th Street

New York 36, N. Y.

HOW TO FOLLOW THE RACE:

Time	Position
0:20 seconds	125 fires up and begins to warm.
:20—:30 sec.	163 and 165 fire up and approach.
:30—1:02	125, two 196s and 300 SLR fire up and approach. General warm up.
1:02—1:10	The start.
1:10—1:20	196 waits on line, unable to get car in gear. Goes off in second.
1:35—1:42	125 and 163 go by on back stretch.
1:48	196 on back stretch.
1:54	125 on main straight.
1:58	163 on main straight.
2:08	165 on main straight.
2:12	300 SLR on main straight.
2:15	196 on main straight.
3:26	196 into the pits. Apparently the gear box trouble at the start has continued. He stops for a minor adjustment.
4:00	196 stops again, for another adjustment. Note gear grind on re-start.
4:40	196 stops again. Same trouble.
5:10	196 winds on stretch.
5:28	196 finishes, the victor.
5:30	300 SLR finishes.
5:40	163 finishes.
5:45	196 finishes.
5:56	125 finishes.
6:05	165 finishes.
6:13	125 finishes.

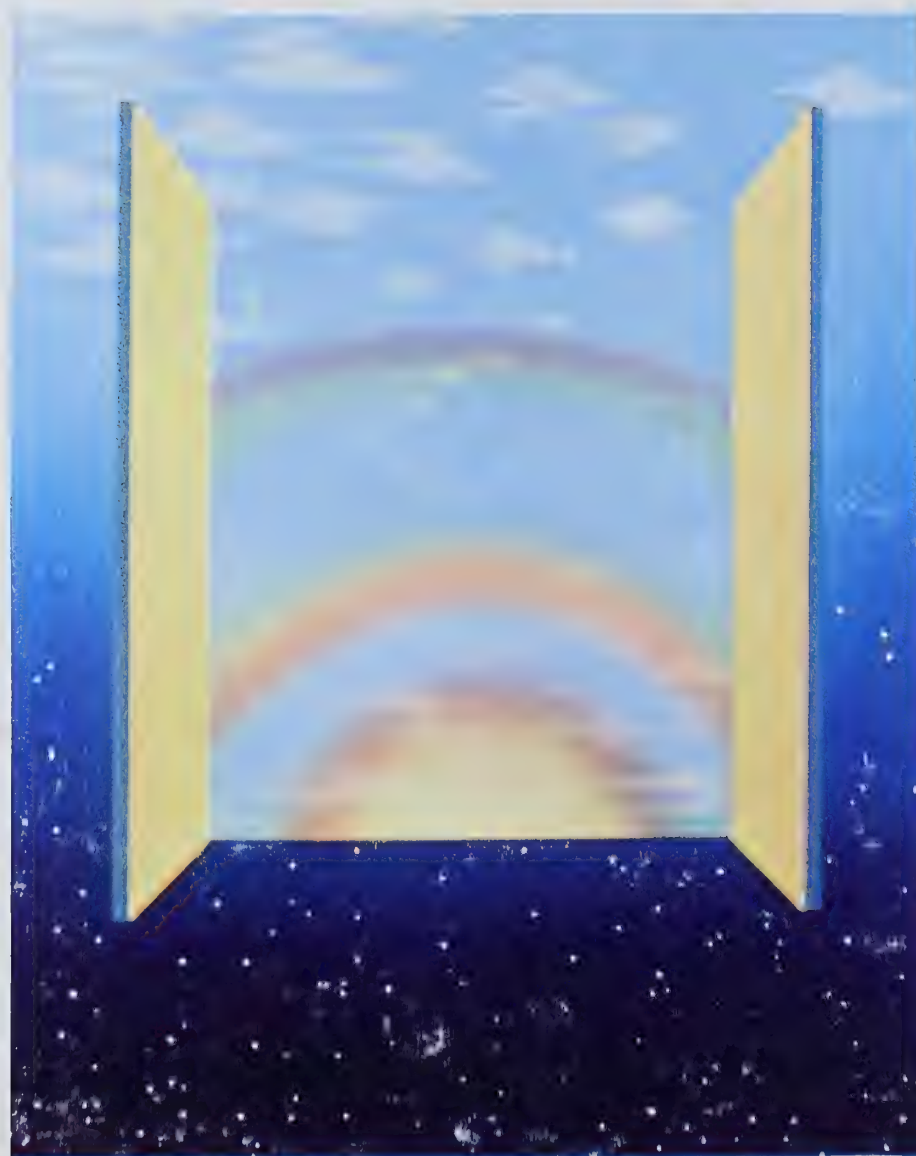
After the first lap or so, there should be no difficulty in identifying the cars. The 125 has a deep unmistakable roar, obviously creating far more power at far less revs than the other cars. The 163 makes a kind of roar, too, but it is higher-pitched and smoother. The 165 makes a plain ugly sound, very metallic and sharp. The 196 and the 300SLR, being almost the same engine, are difficult to tell apart. Their sound is very high-pitched and piercing, but in a way far smoother—more 'velvet' than the other cars, due probably to the absence of a supercharger.

Note for those who prefer Stereo: A remarkable Stereophonic version of this recording, specially processed and pressed, is available on Riverside's new *Fortissimo* series (record number XK 8003).

STEVEN HALPERN ZODIAC SUITE

MYSTERY TRAIN

28 3.50



SOUNDSCAPE™ II



STEVEN HALPERN

ZODIAC SUITE*

* previously released as "I"

SOUNDSCAPE™ II



SRi 771
STEREO

WHAT IS "ZODIAC SUITE"?

ZODIAC SUITE is the second album in the widely acclaimed "SOUNDSCAPE"™ series of specially-composed musical environments designed to enhance and serve that part of you that is naturally tranquil and peaceful. It is a continuation of Steven Halpern's innovative exploration of music that provides a 'sound means' of tuning in to our cosmic connection, while creating an effortless and enjoyable relaxation experience here on Earth.

ZODIAC SUITE offers an anti-frantic alternative to the noise pollution and stress-producing sounds that permeate our sonic environment. We can use music like this to help us restore 'peace and harmony' to our lives.

You're invited to sit back, relax, and enjoy *ZODIAC SUITE* - to experience the next stage of *Sound Health*.



STEVEN HALPERN, Ph.D. Director of the Spectrum Research Institute, is a recognized pioneer in the field of Sound Health. He has presented his work at major conferences in the United States and England, and serves as consultant to business and hospitals. Halpern is the composer of the "SOUNDSCAPE"™ series and the author of *Tuning the Human Instrument: An Owner's Manual*.

A NOTE FROM THE COMPOSER . . .

"From ancient times, man has sought to hear the concordance of harmonies suggested by the motion of the stars and planets - the 'Music of the Spheres'. My intuitive sense is that such 'timeless' music, like that which is heard on this album, will evoke that same quality in each of us. It is to this end that this album is dedicated."

WHAT DOES IT SOUND LIKE?

Listeners describe *ZODIAC SUITE* as "the kind of music you hear in your dreams" and "the most beautiful music this side of heaven". Unlike most other music, from Bach to Rock, there is no driving beat or melody that forces the *listener* to follow the *composer's* dictates. In Halpern's music, there is a subtle spaciousness in which you can truly hear your "Self".

The free-floating nature of this album triggers a deep state of relaxation and reverie, while simultaneously insuring its freshness over repeated playings.

Instrumentally, *ZODIAC SUITE* adds the electric violin of Tony Selvage and the breath-taking flute artistry of Schawkie Roth to Steven Halpern's shimmering keyboards. It's a sublime concert by a celestial consort right in your own home.

HOW TO USE "ZODIAC SUITE"

ZODIAC SUITE can be used any way that feels right for you! The beauty of this music is that no deliberate method of meditation or analytic listening is necessary to enjoy and benefit from this recording. Many people play Halpern's music continuously, providing a soothing and serene backdrop for a wide range of social and professional contexts, including hospitals, waiting rooms, business offices, yoga centers, and throughout the home.

Moreover, the arrangement of selections and frequency-specific keynotes on Side 1 lends itself to a visualization/meditation on the signs of the Zodiac. Listeners report that this astrological attunement helps to bring one's entire chart into greater alignment.

This is not without historical precedent. For centuries, researchers have noted the relationship between the 12 keynotes of the musical octave and the twelve signs of the zodiac. The message might well be:

"If we can but find the proper key, we can play ourselves like the strings of a cosmic harp - and tune in to the music of our universal nature."

SIDE ONE

ZODIAC SUITE

sign	keynote	sign	keynote
1. Aries	C	7. Libra	F#
2. Taurus	C#	8. Scorpio	G
3. Gemini	D	9. Sagittarius	A♭
4. Cancer	E♭	10. Capricorn	A
5. Leo	E	11. Aquarius	B♭
6. Virgo	F	12. Pisces	B

SIDE TWO

- | | |
|-----------------------|------------------------|
| 1. Blues for Arcturus | 3. Moonrise over Orion |
| 2. Sky Boat Theme | 4. The Heard Eye |

Steven Halpern: Electric piano, grand piano, vocal (*Heard Eye* only)
 Tony Selvage: Electric violin
 Schawkie Roth: Alto and bamboo flute, zither
 S. Barrett Williams: ARP 2600
 Richard Scotti, M.D.: Windchimes, bells

All compositions by Steven Halpern;
 Steven Halpern and Tony Selvage;
 and Steven Halpern and Schawkie Roth,
 published by SRI Records (BMI)

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Produced by Steven Halpern

Cover Painting: Celestial Doorway © 1975 by Sheila Rose
 (reproductions available from Pomegranate, P.O. Box 748, Corte Madera, CA 94925)

Back photograph: Tracy Thompson

Art Direction: Ron Harr's

Typography: Abracadabra

Recorded at The Music Annex, San Jose, CA

Recording Engineer: Dave Porter

Distributed by



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THE SOUNDSCAPE™ SERIES:

SOUNDSCAPE™ I: SPECTRUM SUITE (SRi 770)	SOUNDSCAPE™ II: ZODIAC SUITE (SRi 771) (originally titled "I")
---	---

SOUNDSCAPE™ III:
STARBORN SUITE
(SRi 780)

Please note: Frequent cleaning is recommended to maintain the "Silence" that is built into this recording.



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STEVEN HALPERN STARBORN SUITE



SOUNDSCAPE™ III



STEVEN HALPERN

STARBORN SUITE



SRİ 780
STEREO

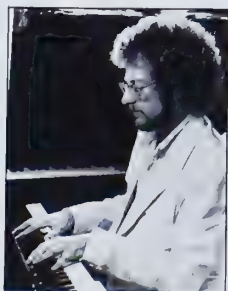
SOUNDSCAPE™ III

WHAT IS "STARBORN SUITE"?

STARBORN SUITE is the third album in the widely acclaimed "SOUNDSCAPE"™ series of specially-composed musical environments designed to enhance and serve that part of you that is naturally tranquil and peaceful. It is a continuation of Steven Halpern's innovative exploration of music that provides a 'sound means' of tuning in to our cosmic connection, while creating an effortless and enjoyable relaxation experience here on Earth.

STARBORN SUITE offers an anti-frantic alternative to the noise pollution and stress-producing sounds that permeate our sonic environment. It is only fitting that we use music like this to help us restore 'peace and harmony' to our daily lives.

You're invited to sit back, relax, and enjoy *STARBORN SUITE* – to experience the next stage of *Sound Health*.



STEVEN HALPERN, Ph.D. Director of the Spectrum Research Institute, is a recognized pioneer in the field of Sound Health. He has presented his work at major conferences in the United States and England, and serves as consultant to business and hospitals. Halpern is the composer of the "SOUNDSCAPE"™ series and the author of *Tuning the Human Instrument: An Owner's Manual*.

WHAT DOES IT SOUND LIKE?

Listeners describe this SOUNDSCAPE™ as "crystal petals tinkling in the solar wind" and "the kind of music you hear in your dreams". Unlike most music, from Bach to Rock, the listener is not forced to follow the *composer's* arrangement. In Halpern's music, there is a subtle spaciousness in which you can truly hear your "Self".

The free-floating quality of *STARBORN SUITE* triggers a deeper state of relaxation than most traditional compositions, while simultaneously insuring its freshness over repeated playings.

Side 1 of *STARBORN SUITE* features the sustained voicings of a celestial string section and occasional 'choir', over and around which Halpern's crystalline electric piano shimmers in ethereal splendor. Side 2 features an extraordinary recording made 'on location' while Halpern was visiting Findhorn, the world-famous spiritual community in northern Scotland. He is heard playing the grand piano in the Findhorn Meditation Sanctuary.

Halpern found the energy and power of this room to be "highly" impressive. Listen carefully. You may hear 'music' other than that which was played on the keyboard.

HOW TO USE *STARBORN SUITE*

STARBORN SUITE can be used any way that feels right for you! The beauty of this music is that no deliberate method of meditation or analytic listening is necessary to enjoy and benefit from this recording. Many people play this music for a serene backdrop for a wide range of social and professional contexts, including hospitals, waiting rooms, business offices, yoga centers, and private homes.

A NOTE FROM THE COMPOSER . . .

"If, as astrophysicists tell us, life began in the heat at the heart of the universe, then we are indeed truly 'star-born'. In this album, I express my interpretation of a timeless music that can reconnect us with our celestial origins."

SIDE ONE

STARBORN SUITE

SIDE TWO

1. Acknowledgement
2. Findhorn Sanctuary
3. Resolution

SIDE ONE

Steven Halpern: Electric Piano, Polyphonic String Ensemble

SIDE TWO

Steven Halpern: Acoustic Grand Piano

All music recorded at The Music Annex, San Jose, California (except "Findhorn Sanctuary", recorded at Findhorn, Scotland)

Recording Engineer: David Porter

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All compositions by Steven Halpern (BMI).

Produced by Steven Halpern.

Cover painting: *Yin Yang Pimento* by Tom Akawie © 1975

(full color prints available from Pomegranate, P.O. Box 748, Corte Madera, CA 94925)

Back cover photograph: Tracy Thompson

Typography: Abracadabra

Art Direction: Ron Harris

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SOUNDSCAPE™ III:
STARBORN SUITE
(SRİ 780)

Please note: Frequent cleaning is recommended to maintain the "Silence" that is built into this recording.

ARCO IRIS



PEACE PIPES



"MAY PEACE PREVAIL ON EARTH"

SIDE ONE

PEACE PIPES

(Danara, Ledezma) 5:43

CHARAVAN

(Danara, Fowler, Baker) 5:08

THE PEACE PIPE

(Danara) 4:12

CAMINO DEL INCA

(Danara, Fowler, Ledezma) 5:28

DANAIS TOKATLIAN:

(Spiritual Guide) Composer, New Age Percussion & Vocals

ARA TOKATLIAN:

Composer, Saxes, Flute, Pan Pipes (Sikus), Synthesizers, Vocals & South American Woodwinds (Moxenlo, Pincullo, Quenas, etc.)

HARTT STEARNS:

Congas, Bongos, Brazilian Percussion & Bombos Legüeros

BILL FOWLER:

Acoustic & Electric Guitars

JULIO LEDEZMA:

Bombos Legüeros, Ovation Guitar & Charango

JAMES BAKER:

Acoustic Guitar

All songs composed by Danaís & Ara Tokatlian (Danara)
Published by Danara Music, Inc. (BMI)



W H O U S

SIDE TWO

A CONCORDIA DALLA

(Traditional) 4:42

SUNRISE CHACAREIRA

(Danara) 6:50

SOARING OVER THE HIGH PLANES

(Danara) 5:42

SOARING OVER THE HIGH PLANES

(Danara, Fowler) 4:54

PRODUCED & ENGINEERED BY

ARA TOKATLIAN

Recorded at Danara Studios, Lake

Arrowhead, California

Mastered at Futuredisc, LA by

Steve Hall

Front cover painting by

Juan Carlos Lopez

Back cover photograph by

Peter Asco

Art design & direction by

Danara and Murray Brenman

Special thanks to all those who

made this recording a peaceful

work of art: Hartt Stearns,

Bill Fowler, Julio Ledezma,

James Baker, Juan Carlos Lopez,

Peter Asco, Pam & Trey Heisler,

Michelle Lucet, Arco Iris

Brotherhood and friends.

For information write to:
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douglas 9

750

my Goal's Beyond

mahavishnu john mclaughlin



Side One

Peace One Mahavishnu John McLaughlin (Douglas Music) B.M.I.

Peace Two Mahavishnu John McLaughlin (Douglas Music) B.M.I.

Producer: Mahavishnu John McLaughlin

Cover & Inside Photography: Hugh Browne

Sleeve Design: Chris Polsson

Thanks to the Ovation Guitar Co.

Side Two

Goodbye Pork-Pie Hat Charles Mingus (Jazz Workshop) B.M.I.

Something Spiritual Dave Herman (Lifetime-Kaymont Music, Inc.) B.M.I.

Hearts and Flowers P. D. Bob Cornford (Douglas Music) B.M.I.

Phillip Lane Mahavishnu John McLaughlin (Douglas Music) B.M.I.

Waltz for Bill Evans Chick Corea (Lifetime-Kaymont Music, Inc.) B.M.I.

Follow Your Heart Mahavishnu John McLaughlin (Chinmoy Music, Inc.) B.M.I.

Song for My Mother Mahavishnu John McLaughlin (Chinmoy Music, Inc.) B.M.I.

Blue in Green Miles Davis (Musical Frontiers) B.M.I.

The Best Of Julie Driscoll, Brian Auger & The Trinity

33




polydor

STEREO
99

Side One 1. INDIAN ROPE MAN 2. THE ROAD TO CAIRO 3. TAKE ME TO THE WATER 4. SAVE ME - PART I & II 5. A KIND OF LOVE IN

Side Two 1. LET THE SUNSHINE IN 2. WHY (AM I TREATED SO BAD) 3. BREAK IT UP 4. A WORD ABOUT COLOUR
5. THIS WHEEL'S ON FIRE 6. TRAMP

2334 004 STEREO

This stereo record can be played on mono reproducers provided either a compatible or stereo cartridge wired for mono is fitted. Recent equipment may already be fitted with a suitable cartridge. If in doubt consult your dealer



An association of two such individual and distinctive artists as Julie Driscoll and Brian Auger produced much that could be included amongst the best of pop music during the period of their partnership. "Jools", with her instinctive feel for presences and fashion, together with a voice that expressed a complete range of emotion, and "Auger" who so skillfully blended the techniques and disciplines of a jazz musician with the drive and energy of rock and rhythm and blues, did not produce a large repertoire of recordings. However, the records they did release captured the tremendous excitement Julie and Brian generated during their live performances.

Julie and Brian were, essentially, live performers. For over two years before they

achieved a measure of success they continually toured Britain and Europe, mainly doing "one night stands". This period was crucial to their development as both musicians and performers. Julie's voice grew stronger and richer with the continual "competition" of singing against Brian's organ work, which developed a strength and texture that contrasted ideally with the voice. Additionally they built up a large following of faithful admirers amongst their audiences. Success and recognition first came in France and rapidly spread throughout Europe and then to Britain. Although "Save Me" was the first of their single releases to sell in quantity, it remained for "Wheels On Fire" to introduce

Julie and Brian to a mass public. "Open", their first album, was well received, and with the success of "Wheels On Fire" became a best-seller. "Streetnoise" was their second and last album which they produced together, and is a splendid record of the range and imagination of these two artists.

"The Best of Julie Driscoll, Brian Auger and The Trinity" includes many of their best and most popular recordings, as well as being a history of their development. "Save Me" was the first record to achieve success and was recorded late in 1967. From "Open" there is "Kind Of Love In", "Why Am I Treated So Bad", "Break It Up", and "Tramp", a selection that includes Julie and Brian together, and Brian on his own. "Wheels On Fire" and "Road To

Cairo" were their most successful singles and "Indian Rope Man", "Take Me To The Water", "Let The Sunshine In" and "A Word About Colour" are from the L.P. "Streetnoise".

It is always a sad moment when artists decide to separate. In some ways the breakup between Julie and Brian was inevitable; they had to go their own ways to continue their separate musical developments. A hint of what "Julie" was finding more and more important to her both personally and artistically is reflected in "A Word About Colour". Fortunately this album offers to Julie and Brian's admirers a memory of one of the most exciting groups to emerge from pop in the late sixties.

MICHAEL CAREY

SEAWIND

WINDOW OF A CHILD



CTI 7 5007

ONE SWEET NIGHT WINGS OF LOVE DO LISTEN TO
LOVIN' YOU HALLELUJAH COUNTIN' THE DAYS
CAMPANAS DE INVIERNO WINDOW OF A CHILD ANGEL OF MERCY



CTI 7 5007

WARNING: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution.



side one

Hammerhead 6:10
 Heads in the Cloud 6:38
 Neener Nawner part one 3:22
 part two 3:55

side two

Wimpy Thing 4:40
 Butch and Bruce Go Under the Sea 5:20
 Whale City 12:40

CHUCK LAMB

acoustic piano, Fender-Rhodes electric piano,
 Mini-Moog, clavinet

ROD FLEEMAN

electric guitar



RICH LAMB

electric bass

JON MARGOLIS

drums, percussion

PRODUCED BY DRY JACK

All songs composed by Chuck Lamb, except "Butch and Bruce Go Under The Sea" by Chuck Lamb and Rich Lamb. All compositions published by Ramapo Publishing Company/BMI. Recorded and mixed at Secret Sound Studios, New York City, July 1979. Engineered by Michael Barry, assisted by Jason Corsaro. Mastered by Bob Ludwig, Masterdisk. Art by Michael Flanagan. Liner Design by Bill Shuyler. Photograph by Charles Reynolds.

We would like to thank Irv Kratka and Inner City for their continued support and all of our relatives and friends who have helped so much throughout the years.

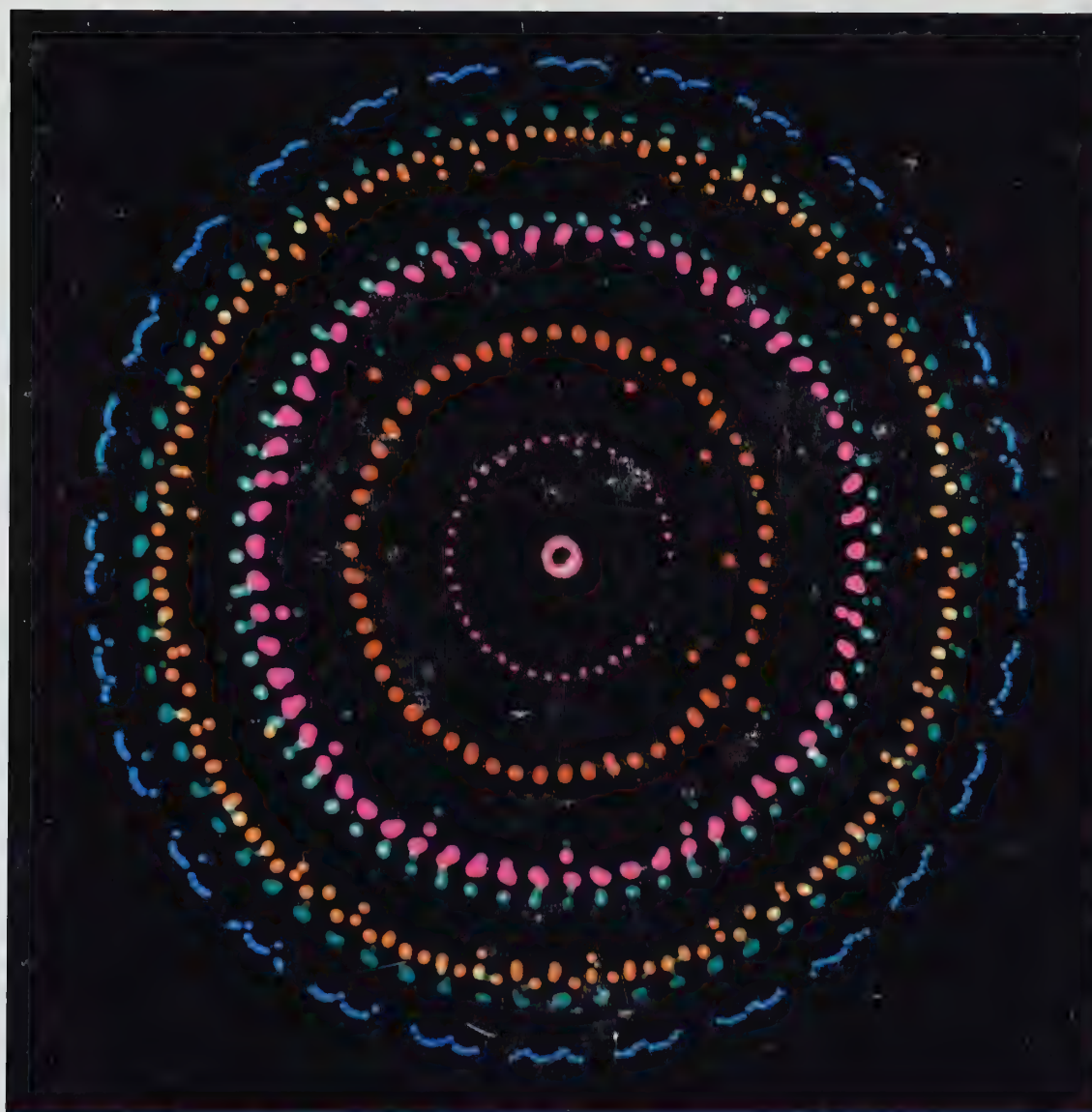
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STEVEN HALPERN SPECTRUM SUITE

9- 7 07
DYNAMITE RECORDS
br 300



SOUNDSCAPE™ I



STEVEN HALPERN

SPECTRUM SUITE



HS 770
STEREO

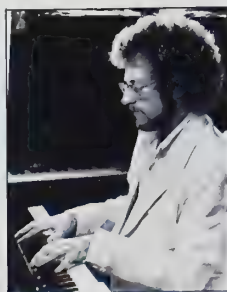
WHAT IS "SPECTRUM SUITE"?

SPECTRUM SUITE is the first album in the widely acclaimed series called "Anti-Frantic Alternatives". These specially-composed musical environments — "soundscapes" — are designed to enhance and serve that part of you that is nourished by peace and harmony.

Anyone who lives in the 20th Century is assaulted by a whole host of sound stimuli that are not designed to have a healthful effect on the body. *SPECTRUM SUITE* offers a sound solution to the noise pollution and stress-producing sounds that permeate our sonic environment.

This recording marks the beginning of Steven Halpern's exploration of innovative music that provides a 'sound means' of creating an effortless, effective, and enjoyable relaxation experience. When you hear it, you will know why thousands of listeners from all walks of life are tuning in to the "Halpern effect" to balance the quality of their sound surroundings.

You are invited to sit back, relax, and enjoy *SPECTRUM SUITE* and to experience the next stage of 'Sound Health'.



A NOTE FROM THE COMPOSER...

"We call it the "human instrument" because it is! The human body literally resonates to incoming sounds just like the sounding board of a piano. *SPECTRUM SUITE* is unique in that it is the first album specifically composed — and proven — to get this instrument in tune with itself, both physically and psychologically."

WHAT DOES IT SOUND LIKE?

Listeners describe *SPECTRUM SUITE* as "the kind of music you hear in your dreams" and "the most beautiful music this side of heaven".

Unlike most other music, from Bach to Rock, there is no driving beat or compelling harmonic progression. The free-floating nature of this album triggers a deep state of relaxation and reverie, while simultaneously insuring its freshness over repeated playings.

The warm, crystalline tones of Halpern's keyboard seem to caress the body as they float out of your speakers. He is featured in a solo context on Side One, and in an inspired duet with lasos' breathtaking flute artistry on Side Two.

HOW IS IT DIFFERENT?

For thousands of years, people throughout the world have been aware of the soothing power of certain sounds. On *SPECTRUM SUITE*, Steven Halpern combines the results of years of research into the nature of these sounds with the observation that the human body can be likened to an actual musical instrument. His studies indicate that the seven tones of a musical octave relate not only to the seven colors of the visual octave (the rainbow), but to the seven etheric energy centers (chakras) in our bodies. No other album presents the listener with such a subtly tuned sensorium. Listeners report that they 'feel' this music in ways, and places, that are not ordinarily addressed by most other music.

HOW TO USE "SPECTRUM SUITE"

SPECTRUM SUITE can be used any way that feels right for you! The beauty of this music is that no deliberate technique of meditation or analytical listening is necessary to enjoy and benefit from this recording.

The sequence of musical vibrations, however, lends itself to what Halpern calls "the Spectrum Meditation" which has been demonstrated at major conferences around the country. By focusing your attention on the area of the body that is being resonated by the tones (see chart), many listeners are able to visualize the corresponding color. The combined effect of the sound and color spectrum seems to enhance the overall meditative and relaxation effect.

Many people play Halpern's music continuously, providing a soothing and serene backdrop for a wide range of social and professional contexts, including hospitals, waiting rooms, business offices, yoga centers, and throughout the home.

SIDE ONE

Spectrum Suite

1. Keynote C: Red
2. Keynote D: Orange
3. Keynote E: Yellow
4. Keynote F: Green
5. Keynote G: Blue
6. Keynote A: Indigo
7. Keynote B: Violet

SIDE TWO

1. Be-muse-ment
2. Trans-Pan Dance
3. Rainbow Raga



SIDE ONE

Steven Halpern: Fender-Rhodes electric piano

SIDE TWO

Steven Halpern: electric piano, organ, and guitars
lasos: electric flute

All compositions by Steven Halpern,
published by Open Channel Sound Co. (BMI)

Produced by Steven Halpern
Typography by Abracadabra
Cover Photograph by John Whitney
Back Photograph by Tracy Thompson
Recorded at The Music Annex, San Jose, California
Engineer: Dave Porter

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Please write for a complete, free catalog of all HALPERN SOUNDS listings.

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OVERTURE: Introduction and March

THE SHIP: Main Theme

LAUNCH: Mission Control and Liftoff/Jumping to the Speed of Light

WALKING IN SPACE: Opening the Airlock/Weightless/Retrieving a Satellite

HOSTILITY: Intruder Alert/The Attack



Side Two

DISTRESS SIGNAL: The Beacon/A Damaged Ship/The Loneliness of Space

RESCUE FLEET: Formation and Rescue Theme/Dive/Arrival at the Alien Fort

BATTLE: Planning the Attack/Return Fire/The Last Missile

FINALE: Theme Reprise/March

All tracks composed and arranged by Amin Bhatia.

The orchestral textures on this recording are a complex blend of synthesizers. To prove a point, we did NOT digitally sample any acoustic instruments or performers....as a gesture of respect to orchestras throughout the world.....A.B.



The Interstellar Suite is dedicated with gratitude and respect to my two friends who made all this possible
Ralph Dyck & Steve Porcaro

Equipment used for this recording:
Roland: MC 500 Microcomposer/
JX10 (x2)/DEP-5 Digital Reverb/
SBX 80 Synchronizer/MPU 101,
MPU 104 and MKS 900 MIDI
Processors
Yamaha: KX-88 Keyboard/TF-1
Module (x4)/SPX 90 Effects
Processor
Oberheim: Expander
One pair of crash cymbals
and one Minimoog!

Engineered and produced by
Dan Lowe
Recorded and mixed Jan. thru
March, '87 at Smoothrock
Studios, Canada
Mastered by Wally Traugott
at Capitol Recording Studios,
Los Angeles, California
Art Direction: Roy Kohara/Roland
Young
Photography: Howard Rosenberg
Illustration: Joe Garnet
Cover Photo: NASA
To capture the power of digital
while preserving the warmth of
analog, all tracks were mixed and
mastered using Dolby SR

Everyone who helped:
David Stratford, Dave Kietke,
Glenn Potter, Hal Redekop, Stan
Morasch, Brad Steckel, Pete
Winkelman, Candice "Babe"
Hanson, Mark Hartley, the Roland
Corporation (especially Steve
McKay and Graeme Browne at
Roland Canada), Steve, Joan and
Trent at Smoothrock, and all the
staff at Arcade, Long & McQuade
and Mountain Music for the last
minute patch cords, MIDI boxes
and advice!
If you listen carefully, you will
hear the voices of: Bruce Ehler,
Dan Willmott, Louise Feroze,
John Brenner and Brian Martell,
produced by Gord Dolny. Thanks
gang!
Special thanks to Cinema and
Capitol...including the forever-
panicking Larry Mazer, and the
forever cerebral Denny Somach
To Lee Abrams: This is all your
fault...and thank you

Everyone who encouraged:
My family: Dad, Mom, Nina and
"scoop" Anessa (your spunk kept
me going!)
Also: Steve Porcaro and every-
one of TOTO, Ralph Dyck, David
Foster, Kitaro Kakehashi, Cindy
Noakes and Keyboard Magazine,
Ted Alexander, my big brother
Bru, Paul Boucher and all my
friends at Music 96 FM (for hating
me when I left radio!)
Dennis Quinn: It just couldn't
have been done without your ear,
buddy!
And to my Rochelle: Your
encouragement, support and
patience got me through this
All my love
For all the years of great music
Thank you Jerry Goldsmith, John
Williams and Isao Tomita!



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Ennio

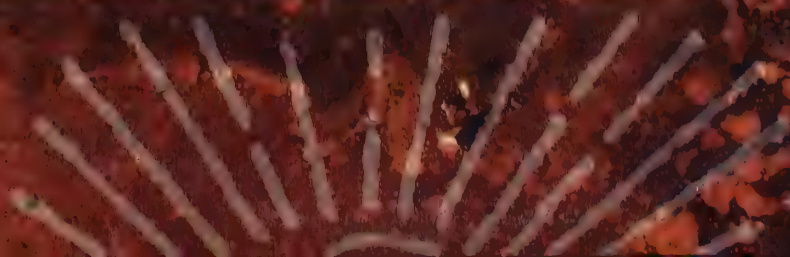
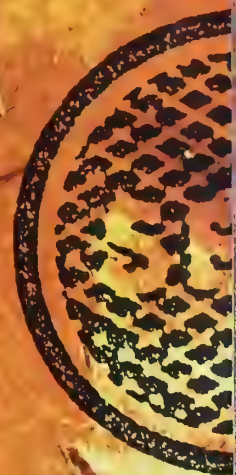
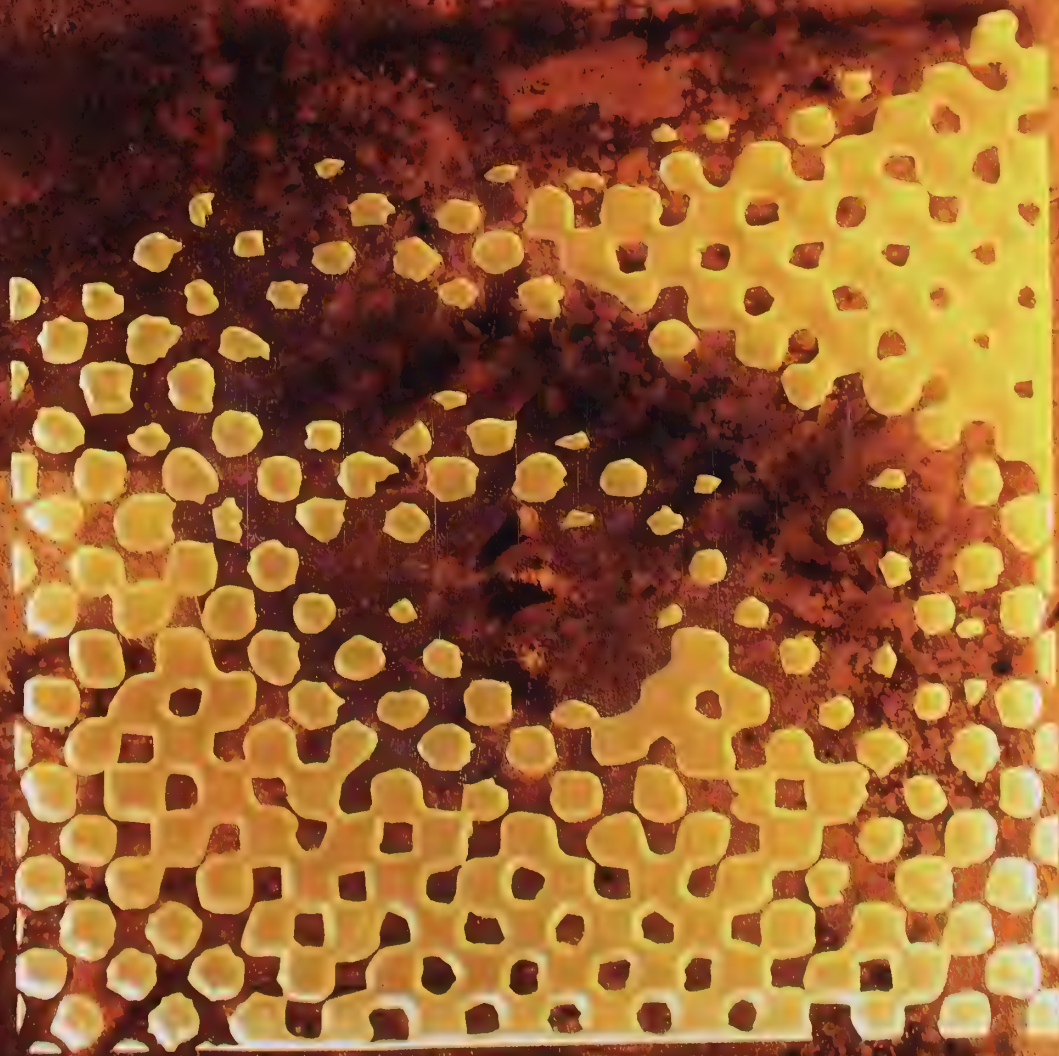
MORRICONE

FILM MUSIC *Volume 1*

WLS

OLD

CITY





Ennio MORRICONE

Side One

<i>Title</i>	<i>English Film Title</i>	<i>Production Year</i>	<i>Film Director</i>
1 The Good, The Bad, and the Ugly	The Good, The Bad, and the Ugly	Nineteen Sixty Six	Sergio Leone
2 The Sicilian Clan	The Sicilian Clan	Nineteen Sixty Nine	Henry Verneuil
3 Chi Mai	The Life and Times of David Lloyd George (BBC TV)	Nineteen Seventy One	Jerry Kowalerowicz
4 Investigation of a Citizen Above Suspicion	Investigation of a Citizen Above Suspicion	Nineteen Seventy	Elie Petri
5 Moscow Farewell	Moscow Farewell	Nineteen Eighty Seven	Mauro Bolognini
6 Marcia in Lù	Marche in Lù	Nineteen Eighty Two	Ives Boisset

Side Two

1 The Battle of Algiers	Battle of Algiers	Nineteen Sixty Six	Gillo Pontecorvo
2 The Infernal Trio	The Infernal Trio	Nineteen Seventy Four	Francis Girod
3 Dedicate		Nineteen Eighty	Francis Girod
4 Sacco and Vanzetti	Sacco and Vanzetti	Nineteen Seventy	Giuliano Montaldo
5 La Tragedia di un Uomo Ridicolo	The Tragedy of a Ridiculous Man	Nineteen Eighty Two	Bernardo Bertolucci
6 Once Upon a Time in the West	Once Upon a Time in the West	Nineteen Sixty Eight	Sergio Leone
7 On Earth as It Is in Heaven (Remix)	The Mission	Nineteen Eighty Six	Roland Joffe

All music composed, orchestrated and conducted by Ennio Morricone
Produced by Enrico De Melis

Art Direction: Andrew W. Ellis and Gory Warthen
Photography: Andrew W. Ellis, Icon, London
Design: Icon, London

MOVIE
MUSIC

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picochet

parts one and two
personnel

peter baumann, chris franke, edgar froese

produced by tangerine dream

mixing engineer: mick slovic

recording engineer: chris blake

tour manager: andrew graham-stewart

td road crew: roland paulik, des and chris blake

recorded live autumn 1975 in france and brazil

special thanks to assad debs in france

cover photographs by monique froese

layout by graphix

contact address: edgar froese, 1000 berlin 30, schwabsche strasse 7b

published by virgin music (publishers) ltd



edgar froese



chris franke



peter baumann



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virgin records, virgin yard, parish hall road, london w11

Printed in England by Robert Limited

Spencer Brewer
Shadow Dancer



I have watched my eyes
betray my smile
changing tempo
in the middle of the river
As i withdrew
into that black storm
with thick, dark hair
using my hands
like pillows against my rage
Except this time beneath
is my desire
what is fate and what is will
is why i chose to come again
For i have learned
that no journey is ever wasted
each dancer inside the shadow
is given their

rites
of
passage



Spencer Brewer Shadow Dancer

Side One

Shadow Dancer 3:05
Child's Play 2:34
Old Friends 2:53
Stellar Notion 4:03*,***
Perj Neuf 5:34
Teresa's Song 3:32

Side Two

Estrella (*Esther, my star*) 3:04
Emmandal 4:02**
Undercurrents 6:11
Spellbound 6:36
Glasshoppa Sushi 0:32

Recorded at Tres Virgo Studios, San Rafael, CA

*Recorded at Soundsmith, Indianapolis, Ind.

Engineered by Gordon Lyon (chief engineer), *Mark Copenhaver,

John Cuniberti, *Robin Yeager, Stuart Hirotsu (assistant engineer)

Mastered by Doug Sax, Mastering Lab, L.A.

"Masque" album painting by Vaclav Vaca © 1983

Back cover photo and album design by Kristina Vaca

Graphics by Marjorie Shane

"Shadow Dancer" poem by Lee Mun Wah, Berkeley, 1984.©

Art direction by Don Shamblin

Musicians and Instruments

Spencer Brewer: grand piano, Yamaha DX-7, Moog synthesizer, Roland string synthesizer,
Oberheim Four Voice Synthesizer, Japanese temple gong, Tibetan bells

Eric Tingstad: acoustic guitar

David Kreimer: saxophone

Norton Buffalo: harmonica

Doug Harmen: cello

Jack Lancaster: lyricon

Produced and composed by Spencer Brewer (ASCAP)

"Shadow Dancer" composed by Eric Tingstad and Spencer Brewer (ASCAP)

Manufactured and distributed by Willow Rose Records

1166 Santa Lucia, Pleasant Hill, CA 94523

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Thanks to Esther for her undying support, Pete Scott, Jerry Jacobs, Carlos and Murray Kaough, Teresa Denney, Spencer and Jeanne for their critiques and support, Bernard Hermann, Gary Lee, Hal Wagenet, and the children at the Sausalito Nursery School.

My deepest love and thanks to Rose Weston for her never ending enthusiasm and support.

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This album is dedicated
to the memory of my grandmother, Doody,
who patiently taught me how to boogie-woogie.



WRR-1006



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David Lanz, Paul Speer

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Friedemann

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David Lanz, Paul Speer

ANDREAS VOLLENWEIDER

"CAVERNA MAGICA"

(... UNDER THE TREE - IN THE CAVE ...)

UBS
17837

DYNAMITE RECORDS
CD 100



- A - CAVERNA MAGICA
- MANDRAGORA
- LUNAR POND
- SCHAJAN SARETOSH
- SENA STANJENA?

14:55

- B - BELLADONNA
- ANGOH!
- HUIZIOPOCHTLI
- CON CHIGLIA
- GEASTRUM CORONATUM
- LA PAIX VERDE

18:30

ANDREAS VOLLENWEIDER: ELECTRACOUSTIC, MODIFIED PEDAL HARP, CHENG & UFO*
PEDRO HALDEMANN: RHYTHMANATOMIC ACOUSTICOLORS & UFO*
WALTER KEISER: DRUMMING CENTRE OF GRAVITY & UFO*
CORINA CURSCHELLAS: MOONVOICE - SNAKEVOICE
JON OTIS: WEAVER OF THE BATA DRUM NET
ERIC MERZ: ARCHITECT OF THE SOUND BUILDINGS
ROGER BONNOT: NATURAL SOUND ADVENTURER

CAVERNA MAGICA (THE PICTURE)
ANDREAS VOLLENWEIDER (THE DIGGER)
BEATA & MARGARETH VOLLENWEIDER (EXPEDITION STAFF)
MICHAEL MÜLLER (FOTOGRAFO DELLA SPEDIZIONE)
THOMAS MÜLLER (ASSISTENTONE)
DUDE DURST (GRAPHICAL DIRECTION INDICATOR)

RECORDED AND MIXED AT THE SINUS STUDIO, BERN (SWITZERLAND)
WITH THE HELP OF LEXICON DIGITAL REVERBERATION SYSTEMS
MAY-NOVEMBER 1982

BACK COVER PHOTOS BY FRED SCHÜLER & THOMAS MAIER

COMPOSED, ARRANGED AND PRODUCED BY ANDREAS VOLLENWEIDER FOR
VERABRA RECORDS, P.O. BOX 640157, D-5000 COLOGNE 60, FR GERMANY
(0221.599.2031)

(UFO*: UNIDENTIFIED FINEDRAWN OVERCAST)



ALSO ON CASSETTE

MANY, MANY THANKS
WITH ALL MY HEART

TO
BEATA, PEDRO,
WALTER, JON,
CHANGO, CORINA,
ERIC, ANNE, SAMI,
HUGO, VERA, HANS,
WALTER, HANSPETER,
JONNEL, HEINZ,
MARGARETH, MIKE,
THOMAS, ROSA, DUDE,
PETER MC, PRISKA,
MARTHA, RUTH,
OSCAR, GUSCHTI,
ACHIM, BRUNO, DANA,
LISA, ERNST, ANNELI,
ULLA, BUDI, WERNI,
ROGER, PETER SCH,
JÜRGEN, HELEN,
CHRISTIAN,
DOM MOUSSEAU,
LAURENCE ASTON,
JAMES WARE, PETER
RIEGER, TUTTU
SMIRNOWITSCH,
THE PROFESSIONAL
AUDIOS, EVERYBODY
AT PHONAG AND CBS
... AND ALL OF YOU ...

THIS RECORD IS
DEDICATED TO OSCAR,
WHO CHANGED TO
THE OTHER LIFE -
AND LIFE IS LIFE

WALTER KEISER

PEDRO HALDEMANN

Side One

SILK ROAD 4:12
BELL TOWER 2:27
HEAVENLY FATHER 4:07
THE GREAT RIVER (YELLOW RIVER) 2:40
THE GREAT WALL OF CHINA 1:54
FLYING CELESTIAL NYMPHS 4:38

Side Two

SILK ROAD FANTASY 4:40
SHIMMERING LIGHT 3:20
WESTBOUND 2:57
TIME 3:30
BODHISATTVA 2:12
EVERLASTING ROAD 5:33



RECORDED AT KITARO'S KAMAKURA AT'ELIER
MIXED AT HITOKUCHIZAKA STUDIO AND SOUND DESIGN STUDIO
ENGINEERED BY KITARO
MIXED BY KITARO AND MASAYOSHI OHKAWA

COMPOSED AND ARRANGED BY KITARO
KITARO:
KORG, ROLAND, YAMAHA, MOOG, AND PROPHET SYNTHESIZERS;
ACOUSTIC GUITAR; DRUMS AND PERCUSSION
ALL SYNTHESIZERS PROGRAMMED BY KITARO

PRODUCED BY TAKAYO NANRI
EXECUTIVE PRODUCER: KIMIO ARIUMI

DESIGN: TAKAOMI SHIBAYAMA AND KAZUTAMI NISHIMOTO
ART DIRECTION: MASAO SHIGENO
COVER ILLUSTRATION: SHUSEI NAGAOKA

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NEW ENGLAND

Clyde Criner





NEW ENGLAND

Clyde Criner

SIDE ONE

1. SUMMIT	4:25
2. PAINTER OF DOGMA	:43
3. NEW ENGLAND*	2:38
4. SPHERES	3:55
5. LAUGHING BROOK*	3:29
6. LOVE. PAGES FROM A DIARY	1:00
7. WORLD WITHOUT END...*	5:07

SIDE TWO

1. HARMONIC HYMN	1:44
2. THE FACE OF HEARTS	4:37
3. THE SACRED MARKS OF TOIL (Adagio and Fugue for Orchestra)*	3:19
4. MOMENTS	3:28
5. EIDOLON*	2:50
6. INFANTS' FANTASY FOR STRINGS	2:50
7. EJA ERGO	1:15

Produced by Clyde Criner

Co-produced by Alanna M. Georgens

* Koichi Alba, flute

Recorded at Classic Sound, New York City, and Eras Recording,
New York City. Mixed at Eras Recording.
Engineered by David Baker, Carla Bandini, and Cynthia Daniels
Mixed by Cynthia Daniels
Assistant Engineers: Tim Leitner and Judith Elliot-Brown
Fairlight CMI programmed by Clive Smith
Clyde Criner plays a Steinway B piano.
Piano maintenance by Oscar Simon Marin
Recorded May-June 1985
Front cover photograph: Christopher Hardin
Back cover photograph: A.M. Georgens
Design: Greco & Emmi, Inc.

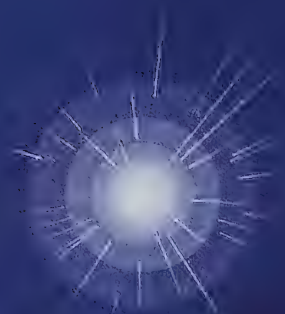
All compositions by Clyde Criner
Criner Music Company/BMI
except HARMONIC HYMN by Paul Gottsegen
Silkie Music Publishers/Grey Vase Music/BMI

Special thanks to Christian Dalbavie and Valerie Goodman at Time
Capsule, Tim Leitner, Jeff Zaraya, Chris and Sherry, Theresa
Georgens and Rani.

This is dedicated to my parents Charlotte and Clyde Criner, to my
grandmother Dora Keys, to my wife Alanna and to the memory of
Winnie Criner.

Album supervised by Samuel Charters

lui collins
there's a light



SIDE A

Dance Me 'Round (*Lui Collins*)
 All You Can Do (*Martha P. Hogan*)
 The Ballad of the White Seal Maid
 (*Jane Yolen/Lui Collins*)
 Leaf in the Winter (*Lui Collins*)
 There's a Light (*Lui Collins*)



SIDE B

For Real (*Bob Franke*)
 Midwinter Night (*Lui Collins*)
 The Enfolding (*Lui Collins*)
 Ecstasy (*Rev. John Leland/T.W. Carter*)
 Lullabye (*Lui Collins*)

lui collins there's a light

Vocals, guitar, piano—Lui Collins • Dulcimer—Leo Kretzner • Mandolin, fiddle—Joe Gerhard • Fiddle, synthesizer, bell tree, electric guitar—John Cunningham • Cello—David Darling • Bass—Russ Landau • Drums—Victor Steffens • Percussion—Lou D'Agostino • Wood flutes, Eb fife—Skip Healy • French horn—Dana Lord • Trumpet—Gary Partridge • Oboe—Elizabeth Kieronski • Fender Rhodes—Kim Oler • Harmony vocals—Sally Rogers, Howard Bursen, Leo Kretzner • Synthesizer—Jack Jones

Produced by John Cunningham • Executive production by Lui Collins • Oboe arranged by John Cunningham • Horns arranged by John Cunningham and Lui Collins • Strings arranged by Joe Gerhard, John Cunningham and David Darling

Design by Ken Mitchell/front cover; Carla Frey/back cover • Photography by Click Studios • Management and supervision, Wendy Newton

Recorded at RBY Recording Studio, Southbury, Connecticut, August, 1984 • Engineers—Jack Jones and Evan Jones • Mixed by Evan Jones and John Cunningham • Mastered by Tom Coyne at Frankford Wayne, New York City

With love to Joan Pelton and George Thomas, in appreciation for their constant support; thanks to Johnny, to Wendy Newton, and especially to Rod and Sylva.

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Notes and lyrics enclosed.



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environments®

new concepts in stereo sound • disc 2



5



System Research Series

Side 1: TINTINNABULATION (contemplative sound) Side 2: DAWN AT NEW HOPE, PENN.

Listening Test Responses:

"It didn't make me feel happy or sad . . . I simply found it impossible to think of the things that disturb me, which, to me, is a high form of inner peace."

"The whole room seemed to change as the needle tracked the first groove. Very heavy stuff."

"These Environments bring peace and serenity - not easy to come by and much appreciated."

"I was expecting electronic music—what I heard was totally different . . . truly beautiful sound."

"Very calming. . .helps me to sleep easier and speeds up my reading. . .I feel much more relaxed"

"A different type of sound . . . the closest thing to real "head music" I've ever heard."

"I imagined shapes and colors I had never thought of before . . ."

"Provides a mellow, relaxing atmosphere. . .very good quality."

"A surrealistic experience . . . the strange harmonics and "super-reality" of the sounds generate their own sense of reality . . . my friends came over and we just sat and listened for hours . . ."

"I could swear I smell new-cut grass. . .really great in earphones. . . 'Dawn' makes getting out of bed in the morning a lot easier."

"It's like a warm spring morning with the dew still on the grass. . .I tend to be more at ease and less tense. . .helps your mood along in what you are doing. . .I find I miss the sound."

"Conversation is easier and brighter. . .everyone loves 'Dawn'."

"With it, I'm out in the open on a fine day, enjoying the air and the sounds. . .even though I'm really sitting here paying bills. . .these natural sound records seem somehow a respite from a world of artifact. Somehow there seems to be more time. . .now, for a half hour, we can be in the countryside with no one else about. Thank you."

"The realism of this recording is truly exceptional. . .a true pleasure."

"Exceptionally and unbelievably natural. . .rich with morning warmth and beautiful memories."

"Makes most music seem slick and nervous by comparison!"

"One rather melancholy thought kept striking me: Well, when all the birds are dead of pollution. . .and when the cities have swallowed the last lovely green woods in the population explosion. . .we can have earphones in our gas masks and listen to the world when it was still young and fresh. . ."

TINTINNABULATION (Computer synthesized)

The ENVIRONMENTS concept is far broader than the mere simulation of natural sounds. The effect of sound on our abilities and thought processes is a little understood, mysterious phenomenon. As an illustration of the possibilities currently under examination, SR decided to experiment with bell sounds as an environmental sound source.

The effect we created, based on an oriental theory of musical harmonics, has never been heard before. The sound is bells, but bells so dulcet and beautiful that they affect the subconscious in totally unexpected ways. As a long duration environmental sound source, they are truly superb.

Imagine five different bells, each as big as an average room, which are sounded very, very softly and reverberate for minutes afterwards. The sound seems to float in the air, slowly moving around the room as a physical presence.

Tintinnabulation can be played at any speed, from 78 to 16rpm, in full stereo. At different speeds, the sounds change in tone and apparent size, although the harmonics remain unchanged. The effect, unlike real bells, is fully controllable by the use of your volume, bass, and treble controls.

A creation of extensive research into computer acoustics, the sound is purposely random, rather than taking the form of a musical composition.

We think you will find Tintinnabulation highly useful for both meditation and relaxation, unlike side two of this disc, which is primarily intended for more active activities. Many people report that they become completely relaxed within the first few moments of play.

DAWN AT NEW HOPE, PENNSYLVANIA June, 1969

The dawn sounds superbly preserved on this disc are sounds which are gradually vanishing from the North American countryside.

Totally different in mood and concept from the sounds of Disc One of this series, Dawn at New Hope recreates the aural environment of a beautiful morning in late spring, complete with owls, crows, doves, insects, dogs, and geese. Our objective was not to make an artificially "beautiful" recording, but a real sound, which seems to get better each time you listen to it.

So many people had written us asking for this specific environmental sound that we felt obligated to give them the finest recording of a North American dawn ever made. In full stereo. On a good high-fidelity system, the sounds produced are so realistic that most people soon forget they are listening to a phonograph record.

The usefulness of the recording is a subtle thing, as you can see by a sampling of our listening tests printed above. Walk into a room where it is playing and you may feel the city had suddenly vanished—replaced by serene, verdant countryside. If played in the morning, we think you will find the sounds influence your entire day.

Unlike the "opaque" sounds of disc one, Dawn at New Hope is a transparent sound which does not neutralize other environmental sounds. Thus, conversations are gentle in tone, and the sound seems to appear and disappear, dependant on your activities of the moment.

We hope you will enjoy Dawn at New Hope as much as our staff and the participants of our listening tests.

Produced by **Syntonic Research, Inc.**

ATLANTIC RECORDING CORPORATION, 1841 BROADWAY, NEW YORK, NEW YORK 10023

9 6 67
35

CHARLIE MARIANO



MIRROR

MIRROR

STEREO
ATLANTIC
SD 160



MIRROR

Mirror

Of your mind

Wheels and gears

Spinning 'round and 'round

Look out for diamonds

You don't need them

What for?

They can't help you

Find the rainbow's end

Open your third eye

© 1972 by Zethus Music and Chappell & Co. (ASCAP)

SIDE ONE

1. HIMALAYA (5:56)
2. SHOUT (2:23)
3. F MINOR HAPPY (5:13)
4. THEME FROM SUMMER OF '42 (5:04)

SIDE TWO

1. MIRROR (8:36)
2. VASI BINDU (RAINDROPS) (5:36)
3. MADRAS (3:07)

All the selections are by Charlie Mariano and are published by Zethus-Chappell (ASCAP), with the exception of "Theme From Summer Of '42" which is by Michel Legrand and is published by Warner Bros. (ASCAP).

The personnel: Charlie Mariano, soprano sax or alto sax on all selections except "Theme From Summer Of '42" and "Madrás;" David Spinozza, guitar; Pat Rebillot, electric piano or organ; George Mraz, string bass; Tony Levine, electric bass; Ray Lucas, drums; Airtio Moreira or Ralph McDonald, percussion. The vocal on "Mirror" is by Asha Puthli.

On "Theme From Summer Of '42" Charlie Mariano starts on bass flute, switches to regular flute in the middle and ends on bass flute, thus creating an illusion of a flute with an unconventionally wide range.

On "Madrás," which is based on a traditional South Indian melody, Charlie Mariano plays the Nagasuram, an authentic South Indian reed instrument.

RECORDED AT ATLANTIC RECORDING STUDIOS, NEW YORK, N.Y.

RECORDING ENGINEER: GENE PAUL

REMIXING: ARIF MARDIN

ALBUM DESIGN: JULIA PEARL

PRODUCTION ASSISTANT: NEAL ROSENGARDEN

PRODUCED BY ARIF MARDIN

BY SPECIAL ARRANGEMENT WITH INTERMEDIA PRODUCTIONS
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Printed in U.S.A.

THE ORIGINAL DRUM BATTLE!

GENE KRUPA & BUDDY RICH

RECORDED LIVE!



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V-8484

THE ORIGINAL DRUM BATTLE

GENE KRUPA & BUDDY RICH

side one

1. IDAHO (ASCAP)
2. SOPHISTICATED LADY (ASCAP)
3. FLYING HOME (BMI)

side two

1. DRUM BOOGIE (BMI)
2. THE DRUM BATTLE (BMI)
3. PERDIDO (ASCAP)

Recorded live at Jazz At The Philharmonic in Carnegie Hall, N. Y.

Cover photographs: Charles Stewart



The Jazz at the Philharmonic series, in addition to broadening immeasurably the world-wide market for jazz, has served on countless occasions to bridge the gap between stylistic eras. In many instances musicians of the swing school have been brought into direct interplay with jazzmen produced by the bop revolution. More important, fans who may have been lured to a concert by the attraction of some contemporary name have learned a great deal by being exposed to the performances, in the same show, of some of the elder statesmen whose contributions otherwise might have escaped their attention.

The present disc, for instance, offers a concert set by a trio of comparative veterans whose perform-

ance may serve as a reminder that jazz cannot be called a young man's preserve, for Willie Smith was born in November 1908, Gene Krupa two months later, and Hank Jones in 1918. The Krupa trios through the years have varied greatly in personnel; this one was among the strongest, with Hank's firmly two-handed style rendering unimportant the absence of a bass player, and Willie's alto works in top form, recalling his halcyon days in the memorable Jimmie Lunceford band with which he came into prominence in the late 1930s. Gene, of course, has the climactic forays on *Idaho* and *Flying Home*, while *Sophisticated Lady* (which Willie first recorded in his own arrangement with Lunceford in 1934) is a melodic vehicle for alto and piano.

Gene offers a touch of nostalgia with the opening track on the final side, since *Drum Boogie* was one of his first major hits as leader of his own big band. He first recorded the blues riff theme in 1941 and it has remained one of his most requested items. Gene's extended solo here shows the fantastic skill that was the founding factor in a whole school of drumming—both figuratively and literally, since Gene for some years has been partners with Cozy Cole in a New York school for drummers.

Of the next track Norman Granz once wrote: "For many years jazz fans have argued as to the respec-

tive merits of Buddy Rich and Gene Krupa, but in all the years that they have been playing they never actually met on the same stage. This is the first time it happened, and I think it is one of the most thrilling things I ever heard—Buddy Rich and Gene Krupa in a drum challenge." To Norman's comments one can only add that because so much happens so fast, there will be no attempt here to tell you who is playing what when. Drum experts will have a fascinating time, however, figuring it all out.

The finale brings Flip Phillips in for a workout on *Perdido*. Younger jazz fans may be only dimly aware of it, but it was an earlier solo by that tenor saxophonist, on this same tune, that catapulted him into the front rank of the JATP constellation. Flip, like so many of us—musicians, critics and fans alike—have many reasons to be thankful that jazz was enriched by the Norman Granz JATP innovations.

LEONARD FEATHER

New and exciting Verve albums featuring Gene Krupa and Buddy Rich:

BURNIN' BEAT (Krupa & Rich with big band) V/V6 8471

CLASSICS IN PERCUSSION (Gene Krupa Orch.) V/V6 8450

BLUES CARAVAN (Buddy Rich Sextet) V/V6 8425

DESAFINADO

PAT THOMAS

EXCITING BOSSA NOVA STYLINGS
ARRANGED AND CONDUCTED BY
LALO SCHIFRIN

30
GOODWILL
1.00

30
GOODWILL
1.00

MGM



HIGH FIDELITY

E 4103



Someone once said that the function of the novelist is to make us see. Is this not true of all gifted artists? To persuade us to seek the beauty in their works—and thus to enable us to better appreciate the world around us—is the sign of a truly talented artist.

Pat Thomas is such an artist.

She sings with warmth, clarity, feeling, and a confidence and control that belies her tender years. Her approach is direct, but subtle in sound. She maintains a genuine respect for melody, the meaning of a lyric, and the **feeling** of a song.

She produces a sincere feeling for the blues without being either "funky" or in a "gospel" groove. Pat Thomas sings her way, and the proper shades of meaning and feeling always manage to be there.

Musicians may be considered a strange breed by people from night club owners to disc jockeys, jazz critics to radio listeners. But in one area, they are considered authorities. And that's in the recognition of real talent. They are usually the first to discover new talent and to spread the word about an exciting sound or a brilliant voice.

Pat Thomas was discovered by musicians. They first spread the word about her remarkable singing. In Chicago, where Pat was born and raised, she was the girl singer most sought after by local musicians as well as by out-of-town musicians who were appearing at the Chicago clubs.

Norman Simmons, long considered among the handful of bright young arrangers and coaches in popular music, helped Pat gain recognition. She sang with his highly successful "Experimental Jazz Band."

So despite her lack of formal musical training, she has compiled an impressive record of musical experience.

Pat's musical talent is inherited from her parents who sang in church choirs. While not professional singers, the parents have seen three of their children embark on musical careers. Pat's sister Mildred sings, and her brother Earl Teddy sings and plays drums. There are five other children.

When Pat attended Dunbar Vocational in Chicago, she made up her mind to become a dress designer. While pursuing her studies, she became a summer Red Cross Swimming Instructor.

In school she displayed great versatility as a girl athlete. She was an accomplished baseball and basketball player, and she also mastered badminton and was quite a figure roller skater.

It is perhaps as an athlete she developed the confidence and cool assurance she projects in her singing style.

The critical test of whether Miss Thomas has arrived, to use the show biz expression, is being proven with the overwhelming acceptance of her single record **Desafinado**. Pat may be classified as a pop-jazz vocalist but disc jockeys playing jazz, rock and roll and pop, are giving the record exposure on their programs throughout the country proving that good music defies classification but demands to be heard.

Through this new album, her first on the MGM label, Pat will add many admirers to her growing list. Those who will be exposed to her talents for the first time will discover a pleasant sound of firm control devoid of gimmicks, and crystal clear in delivery.

Those who have had the pleasure of hearing Pat before will find that she adds a new dimension to the **bossa nova** movement with her swinging interpretations, and adds new lustre to her reputation as one of the bright new stars in the world of music.

Del Shields

WDAS/FM Philadelphia, Pa.

DESAFINADO

PAT THOMAS

EXCITING BOSSA NOVA STYLINGS ARRANGED AND CONDUCTED BY LALO SCHIFRIN

SIDE ONE

1. CARNIVAL ASCAP 2:49
2. DESAFINADO (Slightly Out Of Tune) BMI 2:31
3. BAIA BMI 2:57
4. ONE NOTE SAMBA ASCAP 2:00
5. C'EST SI BON ASCAP 1:51
6. RECARDO BOSSA NOVA ASCAP 2:22

SIDE TWO

1. COULD BE BMI 2:16
2. I WISH YOU LOVE ASCAP 2:22
3. SAMBA DE ORFEU ASCAP 4:35
4. ONCE AGAIN BMI 3:12
5. SOFT NIGHTS (E LUXO SO) BMI 2:46
6. TO WELCOME THE DAY BMI 2:30

Cover photograph by George Ancona

Produced by

Quell Taylor



Lalo Schifrin, who arranged and conducted this album, is the brilliant 30-year-old Argentinian whose work with the Dizzy Gillespie group, both as an arranger and a pianist, has carved him a major reputation in jazz. With this album, his reputation grows into the more general area of popular music. He studied at the Paris Conservatory of Music for three years, and has been active as composer, arranger or player in many areas of music—popular, jazz, and classical. In 1958 he won an Academy Award for his score for "El Jefe," a Spanish motion picture. His writing is particularly fresh in its use of exciting rhythms and broad harmonies.

VSD • 79371

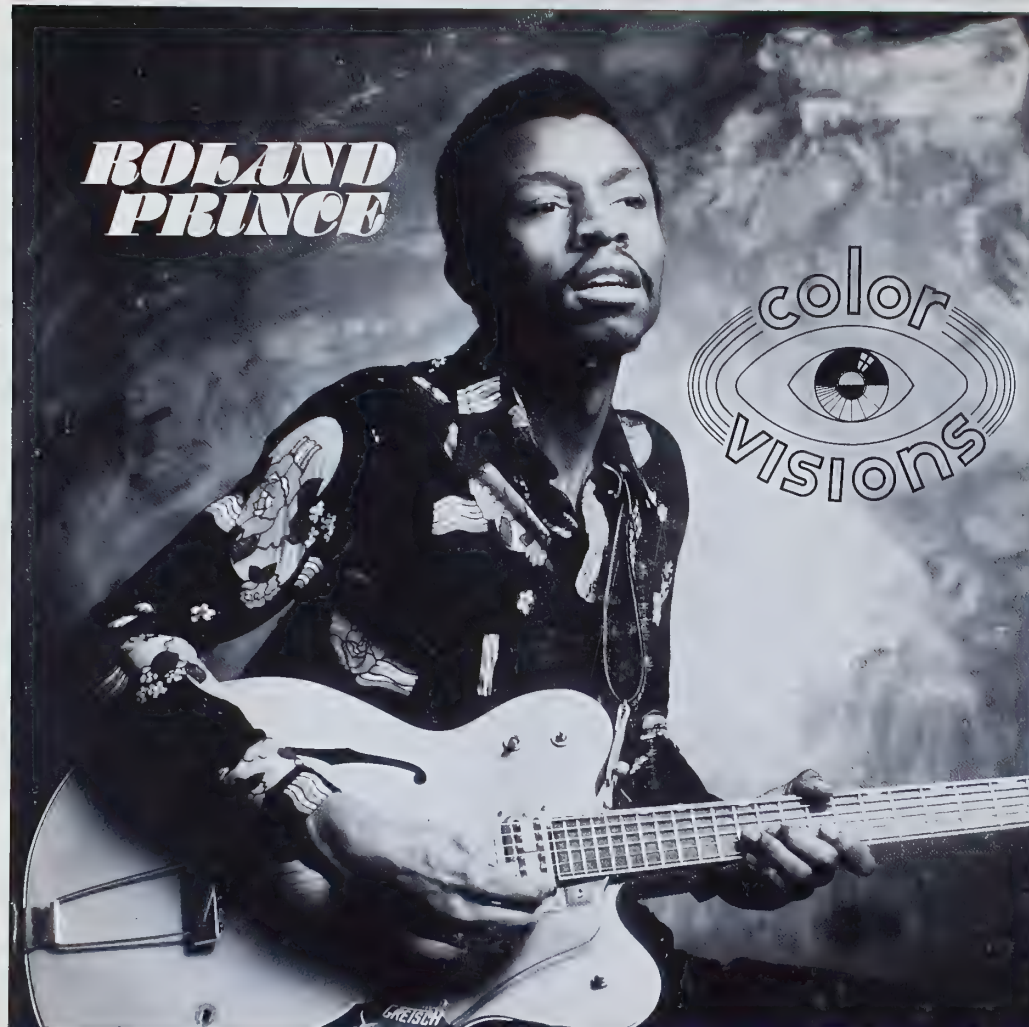
ROLAND PRINCE



DESIGN: JAMES HALEFANT

PHOTO: FRANK KOLLEDOFF

VANGUARD
RECORDINGS FOR THE CONNOISSEUR



Side One:

- | | |
|--------------------|------|
| 1. SAMBA DE UNITY | 5:08 |
| 2. IRON BAND DANCE | 7:17 |
| 3. RED PEARL | 8:15 |
| 4. GIANT STEPS | 4:16 |
- (John Coltrane) Jowcol Music/BMI

All songs by Roland Prince; Ryerson Music Publ., Inc./Prince Don Music Co./BMI except Band 4

Side Two:

- | | |
|--------------|-------|
| 1. ALDON B. | 5:59 |
| 2. EDDIE A. | 6:47 |
| 3. GENEVIEVE | 11:24 |
- (Roland Prince) Ryerson Music Publ., Inc./Prince Don Music Co./BMI

All songs by Ed Bland; Ryerson Music Publ., Inc./BMI except Band 3

Roland Prince, guitar
Randy Brecker, trumpet (*Iron Band Dance*), courtesy of Arista Records
Joe Farrell, flute (*Samba de Unity*), courtesy of CTI Records
Kenny Barron, keyboards (all except *Iron Band Dance*)
Frank Foster, saxophones (*Red Pearl*, *Giant Steps*, *Aldon B.*, *Eddie A.*, *Genevieve*)
Bob Cranshaw, bass (all except *Samba de Unity*)
Al Chalk, percussion (all except *Samba de Unity*)
Al Foster, drums (*Samba de Unity*, *Aldon B.*, *Eddie A.*, *Red Pearl*)
John Hicks, piano (*Iron Band Dance*)
Art Jardine, steel drums (*Iron Band Dance*)
Virgil Jones, trumpet (*Red Pearl*, *Aldon B.*, *Eddie A.*, *Genevieve*)
Eddie Moore, drums (*Iron Band Dance*, *Giant Steps*, *Genevieve*)
Thomas Nicholas, percussion (*Samba de Unity*)
Buster Williams, bass (*Samba de Unity*)

Produced by Ed Bland
Engineering: John Kilgore

This is **COLOR VISIONS**, Roland Prince's maiden voyage as leader of a record date. Roland is from a place where color visions abound: an island of 108 square miles, boasting some 365 beaches, each one different in character. It is a place that is alive with music (especially around July-August, during carnival); it is nestled in the leeward chain of islands in the Caribbean, and is called Antigua. Roland is one of its more notable native sons who has chosen music as his life's expression.

He has already made—and continues to make—giant strides as both a guitarist of considerable magnitude and a composer. Listen to his attack and sustained flight pattern on *Giant Steps*. He is in the vanguard of a generation of new musicians cropping up all over the West Indies, a distinction which he shares with Art "Bum" Jardine (steel drums on *Iron Band Dance*). Both men have a very substantial understanding and respect for their Afro-Caribbean heritage and a good case in point is Roland's *Iron Band Dance*, which is a reflection of the forerunner of what we now know as the steel band. It's incredible when you stop to think that the steel drum, or "pan," is a relatively new instrument, invented in Trinidad in the late 1930s and developed in the mid-1940s. Before then, men would use hub caps, tail pipes, brake cylinders, tin cans, conch shells, and the like. It was Roland's idea, in writing and performing *Iron Band Dance*, to capture something of the bygone days of rhythmic abandon that so completely mesmerized islanders of that time in much the same way as it does today with the steel drum.

Miles Davis once told me that he doesn't see much reason in playing with someone that you can't learn anything from, be it music, marbles, or billiards. Obviously, Roland Prince is of the same mind in that regard. Just take note of the incredible assistance he has arranged, an impeccable choice of musicians. What a fantastic way to make a debut! If, by some chance, you are hearing them for the first time, listen, learn, and enjoy. More than likely, though, you are quite familiar with them, as they are all seasoned artists of great stature. Randy Brecker, Joe Farrell, Kenny Barron, Frank Foster, and Bob Cranshaw are among the busiest and most prolific musicians in America. They are all studio, session, concert, and club performers, which is what I had in mind when I referred to them as seasoned. Roland has had his share of seasoning also, leading up to this date, having worked in the bands of Jack McDuff, Stanley Turrentine, and Elvin Jones (another Vanguard artist).

The music here does reflect the color visions Roland realizes, both in terms of variety and quality. *Eddie A.* is beautiful—I love the synthesizer line and the blowing on it. On the other hand, *Aldon B.* is entirely different in character and offers yet another set of colors. *Samba de Unity* is not exactly what the Brazilians call *batucada*, but is a samba in every sense of the meaning. Somewhat lighter in texture, it is a pretty, lilting, melodic type of samba. I've mentioned the historic implications of *Iron Band Dance*, but the tune, a straight-ahead calypso, is interesting beyond its bow to history. *Giant Steps* is exactly what John Coltrane had in mind when he wrote the song. It's the kind of piece that only accomplished musicians take on. Frank Foster, Roland, and Kenny Barron take three of the most fantastic solos of the entire album on that tune. *Red Pearl* and *Genevieve* complete the colors on this date and they're both by Roland, personal observations through music from a particular region of his mind. Plaintive is what I'd color these and perhaps it's because of the solos.

It is a tremendous pleasure to come across an album that does not have the elusive and over-sought "hit" as its imperative. This is, to me, a jazz album in the best sense of the word, and the best definition I can come up with is "unlimited(ing)." The very nature of jazz is change, the absence of stagnation, adventure, exploration, continuity.

That this type of album could happen at all is inspiring—Roland Prince, the young, talented artist, relatively unknown, getting the opportunity to share with us what must be an enormously gratifying experience. The result is that these performances are documents that he can use as a sort of musical compass to chart his future course.

—Ed Williams

impulse

Energy Essentials

A DEVELOPMENTAL AND HISTORICAL INTRODUCTION
TO THE NEW MUSIC

JOHN COLTRANE · ALICE COLTRANE
PHAROAH SANDERS · ORNETTE COLMAN
SONNY ROLLINS · ARCHIE SHEPP
ALBERT AYLER · CHARLES MINGUS
CECIL TAYLOR · FREDDIE HUBBARD
ERIC DOLPHY · MICHAEL WHITE
MAX ROACH · CHARLIE HADEN
OLIVER NELSON · MARION BROWN
ELVIN JONES · JIMMY GARRISON

Side 1
CHARLES MINGUS · HORA DECUBITUS
MAX ROACH · GARVEY'S GHOST
ARCHIE SHEPP · MAMA TOO TIGHT
FREDDIE HUBBARD · AIRES

Side 2
OLIVER NELSON · TEENIE'S BLUES
JOHN COLTRANE · SPIRITUAL
CECIL TAYLOR · BULBS

Side 3
MARION BROWN · NEW BLUE
ELVIN JONES/JIMMY GARRISON · NUTTIN' OUT JONES
SONNY ROLLINS · Opening selections of EAST BROADWAY RUN DOWN
ORNETTE COLMAN · TROUBLE IN THE EAST

Side 4
JOHN COLTRANE · ACKNOWLEDGEMENT from A LOVE SUPREME
PHAROAH SANDERS · THE CREATOR HAS A MASTER PLAN
MICHAEL WHITE · JOHN COLTRANE WAS HERE

Side 5
JOHN COLTRANE · Opening selections of ASCENSION (Edition I)
ALBERT AYLER · HOLY GHOST

Side 6
CHARLIE HADEN'S LIBERATION MUSIC ORCHESTRA · SONG FOR CHE
ALICE COLTRANE · GALAXY AROUND OLODUMARE
JOHN COLTRANE · LEO

Produced by Ed Michel, with the advice and assistance of Steve Backer.
Transfer engineering and remastering by Baker Bigsby.
Art direction and design by Philip Schwartz and John Cabalka for Scenic Overlook.

ASD 9228

DEODATO IN CONCERT AIRTO



DEODATO IN CONCERT AIRTO



Side 1 **Vocal solos** **on Branches**

Do It Again (6:29) ASCAP
Spirit Of Summer (5:33) ASCAP
Parana (6:50) BMI

Airto
Flora

Side 2

Tropea (8:50)
Branches (7:14) BMI

Musical Supervision and Additional
String Arrangements by Bob James

Recording Engineer: Rudy Van Gelder

Guitar solos
on Deodato
John Tropea

Electric Piano solos
on Deodato
Deodato

Guitar solos
on Airto
David Amaro

Piano solos
on Airto
Hugo Fattoruso

Cover photograph by Pete Turner
Liner photograph of
Deodato by Dean Brown
Liner photograph of
Airto by Frederico Mendes
Album design by Bob Ciano

This album is available on
Stereo and Quad LP
Stereo and Quad 8 Track
Stereo and Quad Reel to Reel
Stereo Cassette

Write for a free catalog of
CTI and KUDU records and tapes.

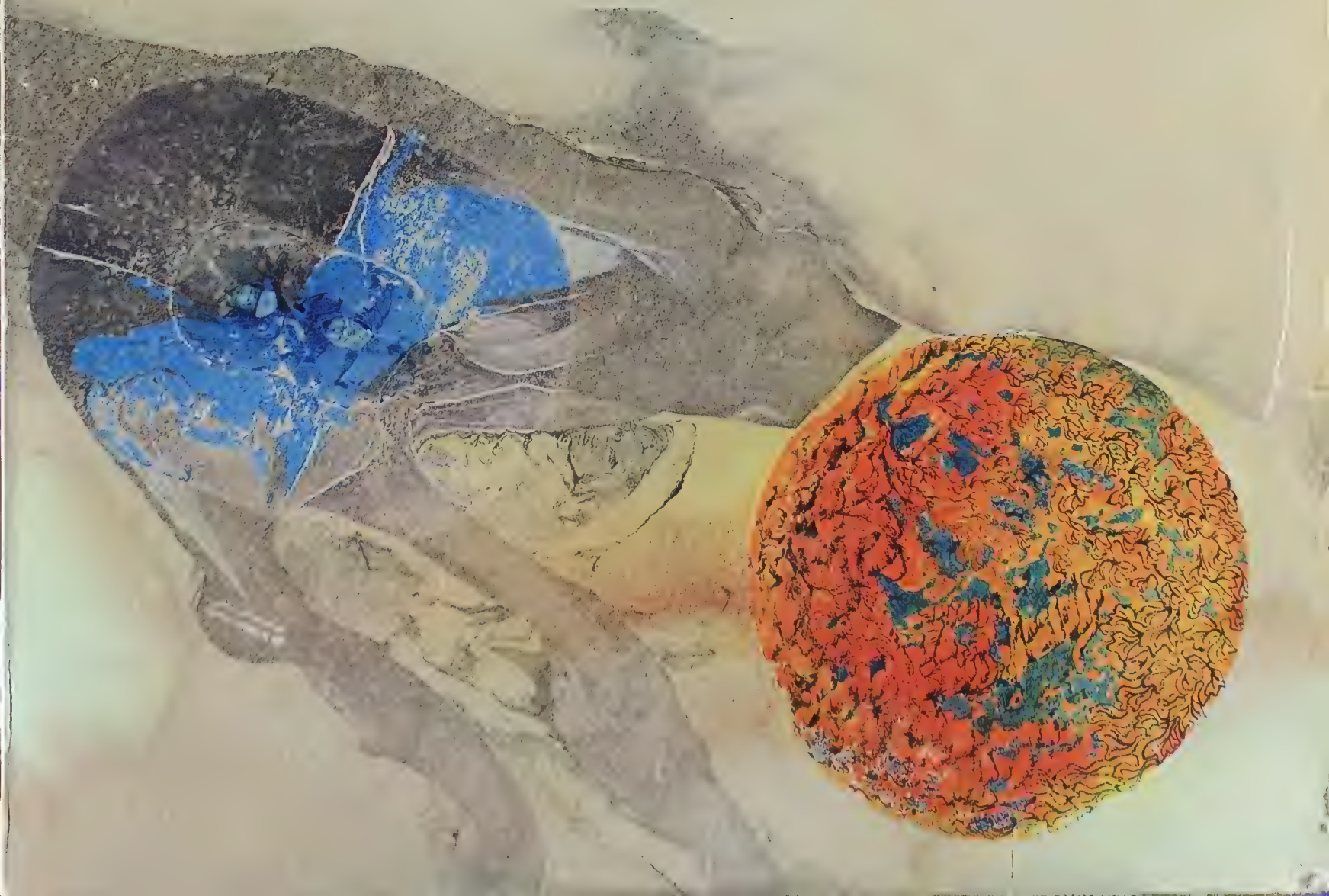
CTI Records
A Division of Creed Taylor, Inc.
1 Rockefeller Plaza
New York, New York 10020

Produced by

Creed Taylor

ECM 1046

Dave Liebman Drum Ode



Dave Liebman

ECM 1046

Drum Ode

Dave Liebman Soprano, Tenor Saxes, Alto Flute
Richard Beirach Electric Piano
Gene Perla Electric and acoustic Basses
John Abercrombie Electric and acoustic Guitars
Jeff Williams Drums
Bob Moses Drums
Patato Valdez Congas, Electric Congas
Steve Satten Percussion
Barry Altschul Percussion
Badal Roy Tablas
Collin Walcott Tablas
Ray Armando Bongos, Percussion
Eleana Steinberg Vocal

Side I

Goli Dance 0:28
Loft Dance 9:20
Oasis 5:28
The Call 4:44

Side II

Your Lady 6:34
The Iguana's Ritual 10:33
Satya Dhvani (True Sound) 6:17

Goli Dance (Trad.: arranged by Barry Altschul)
Your Lady (John Coltrane; Jowcol Music, BMI)
All other selections composed by Dave Liebman
Lyrics on "Oasis" by Eleana Steinberg
Published by Lieb Stone Music; ASCAP

AN ECM PRODUCTION

© 1975 ECM RECORDS GMBH

My love affair with drummers and drums started ten years ago with Moses' playing + playing — just the two of us. I remember "Doxy" on a tennis court at a mountain resort...

And then all those countless "Loft Dances" with as many as four drummers and seven saxophonists at once (19th Street).

All those influences and inspirations: Pete La Roca; Elvin Jones; Jeff; Lenny White; Lungs (Don Alias); Al Foster; Badal Roy; De Johnette; Barry... and some "non-drummer drummers" too: Chick, Mike Brecker; Grossman; Steve S.

The drummer's spirit is what moves me most. Thanx to you all in the world; and thanx to Manfred for doing this album with me.

Dave Liebman

Recorded May 1974 at the Record Plant, New York City
Rec. Engineer: Jay Messina
Mixing Engineer: Martin Wieland
Cover Art: Eugene Grogan
Photo: Malcolm Natale
Produced by Manfred Eicher

Dave Liebman, Liebstone Music
2350 Ocean Avenue
Brooklyn, N.Y. 11229

Representation: Harry Zerler

Distributed by Polydor Incorporated
810 7th Avenue
New York, N.Y. 10019

Printed in U.S.A.



Valiant RECORDS



SIDE 1
(1166-5-1S)

STEREO
VLS 25004
Prod. Jerry Yester

RENAISSANCE

THE ASSOCIATION

1. I'M THE ONE (2:35)
(R. Giguere)
2. MEMORIES OF YOU (2:15)
(J. Yester)
3. ALL IS MINE (3:13)
(T. Kirkman)
4. PANDORA'S GOLDEN HEEBIE JEEBIES (2:45)
(G. Alexander)
5. ANGELINE (3:10)
(G. Alexander/T. Kirkman)
6. SONGS IN THE WIND (2:35)
(T. Bluechel, Jr.)

Valiant

RECORDS



SIDE 2
(1166-5-2S)

STEREO
VLS 25004

Prod. Jerry Yester

RENAISSANCE

THE ASSOCIATION

1. YOU MAY THINK (1:45)
(G. Alexander/T. Kirkman)
2. LOOKING GLASS (2:05)
(G. Alexander-C. Twice)
3. COME TO ME (2:15)
(G. Alexander/J. Yester)
4. NO FAIR AT ALL (2:35)
(J. Yester)
5. YOU HEAR ME CALL YOUR NAME (2:18)
(G. Alexander/T. Kirkman)
6. ANOTHER TIME, ANOTHER PLACE
(1:47) (G. Alexander)

PROPAGANDA P-MACHINERY 9:20

(Mertens And Darper)

Perfect Songs, Ltd. Admin. by Island Music, Inc. (BMI)

VOCAL/ST-DM-48830-SP

Produced by S.J. Lipson

Extended Version from Island LP 90288 -

"A SECRET WISH"

© 1985 ZTT

45 RPM
STEREO

0-96835
A SIDE



ISLAND

ISLAND RECORDS, INC.

TM OWNED BY ANTILLES COMMUNICATIONS LTD.

ANTILLES COMMUNICATIONS LTD.

DIST. BY ATLANTIC RECORDING CORP.

75 ROCKEFELLER PLAZA, N.Y., N.Y.

A WARNER COMMUNICATIONS COMPANY

PROPAGANDA

1. P-MACHINERY* 3:49

(Machinist And Gargol)

2. FROZEN FACES 5:30

(Bruckner, Kneeling, Kneeling)

Perfect Songs, Ltd. Admin. by Island Music, Inc. (BMI)

VOCAL/ST. OW. 45756/45811 (P)

Produced by S.J. Lippson

From the Island LP 90288

"A SECRET WISH"

©1985 ZTT

45 RPM
STEREO

0-96835
B SIDE



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SIDE 1
(S-2792)

ALA-1972
STEREO

"FRIENDS — FROM THE BEGINNING"
LITTLE RICHARD & JIMI HENDRIX

1. **WHOLE LOTTA SHAKIN'** 2:55
Little Richard & Jimi Hendrix
2. **GOODNIGHT IRENE** 2:45
Little Richard & Jimi Hendrix
3. **KEEP A KNOCKIN'** 3:17
Jimi Hendrix
4. **GOIN' HOME TOMORROW** 3:15
Little Richard & Jimi Hendrix
5. **BELLE STARS** 2:50
Little Richard
(Piano Instrumental)
6. **TUTTI FRUTTI** 2:52
Jimi Hendrix

© 1972 Ala Enterprises



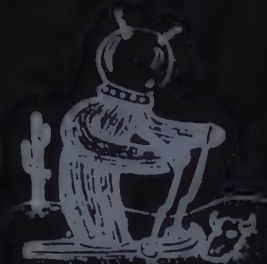
SIDE II
(S-2793)

ALA-1972
STEREO

"FRIENDS — FROM THE BEGINNING"
LITTLE RICHARD & JIMI HENDRIX

1. **LAWDY MISS CLAUDIE** 2:25
Little Richard & Jimi Hendrix
2. **WHY DON'T YOU LOVE ME** 3:10
Little Richard
3. **LUCILLE** 2:52
Jimi Hendrix
4. **HOUND DOG** 2:20
Little Richard & Jimi Hendrix
5. **MONEY HONEY** 2:25
Little Richard & Jimi Hendrix
6. **FUNKY DISH RAG** 3:10
Little Richard
(Organ Instrumental)

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ALIEN
CACTUS
RECORDS

GOREHOUNDS
HALLOWEEN EVERYWHERE

PRODUCED BY MARK MAYHEM

Stereo
ACR THORN-003-A

33 $\frac{1}{3}$ rpm
SIDE 1

- | | |
|---|------|
| 1. TUNE IN TO MY LOVE
(Jordan) | 2:48 |
| 2. DEAD THINGS
(Jordan) | 2:47 |
| 3. YOU WON'T LOVE ME TODAY
(Jordan, M. Mayhem) | 1:57 |
| 4. GOREHOUNDS
(B. Cellar) | 2:02 |
| 5. CRAZY FATE
(Jordan, C. Williams) | 1:26 |
| 6. WILDMAN
(Jordan) | 2:25 |
| 7. CORPSE WORM
(Jordan) | 4:49 |

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ALIEN
CACTUS
RECORDS

GOREHOUNDS
HALLOWEEN EVERYWHERE

PRODUCED BY MARK MAYHEM

Stereo
ACR THORN-003-B

33 1/3 rpm
SIDE 2

- | | |
|---|------|
| 1. SERENADE
(Jordan) | 3:03 |
| 2. AM I DEAD YET?
(Jordan, Ned) | 2:43 |
| 3. REQUIEM
(Jordan, C. Williams) | 4:06 |
| 4. PSYCHEDELIC JOURNEY (part 3)
(Jordan) | 2:08 |
| 5. THE FOX
(Jordan, J. Chalmers) | 2:15 |
| 6. NO REALITY
(Jordan) | 2:28 |
| 7. NEVER DO YOU WRONG
(Jordan) | 2:34 |

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ROULETTE

ROOTS & BRANCHES

DON CRAWFORD

Produced by: Alfred Brown
Arranged by: Robert Freedman

STEREO
SR-42043
RSD-553 A

33 1/3 RPM
SIDE 1

- 1. A SMALL BROWN BABY - 4:40**
(D. S. Crawford) Big Seven Music Corp. BMI
- 2. GONNA BUY YOU A MUSIC BOX - 3:48**
(D. S. Crawford) Big Seven Music Corp. BMI
- 3. THIS IS WHAT YOU DO - 5:54**
(D. S. Crawford) Big Seven Music Corp. BMI
- 4. SILENT SCREAM - 4:54**
(D. S. Crawford) Big Seven
Music Corp. BMI

MADE IN U.S.A. BY ROULETTE RECORDS, INC.

ROULETTE

ROOTS & BRANCHES

DON CRAWFORD

Produced by: Alfred Brown
Arranged by: Robert Freedman

STEREO
SR-42043
RSD-553 B

33 1/3 RPM
SIDE 2

1. AS LONG AS I'M DOIN' IT WITH YOU - 2:55
(D. S. Crawford) Big Seven Music Corp. BMI
2. SO LONG MARIANNE - 4:55
(Leonard Cohen) Stranger Music BMI
3. SHE'S GONE NOW - 3:25
(D. S. Crawford) Big Seven
Music Corp. BMI
4. FIRE ISLAND SATURDAY - 4:36
(D. S. Crawford) Big Seven Music
Corp. BMI
5. I, TOO WANTED PEACE - 3:22
(Kaye Dunham) N. R. Music BMI
6. BENEDICTION - 1:36
(Kaye Dunham) N. R.
Music BMI

MADE IN U.S.A. BY ROULETTE RECORDS, INC.

Liberty

THE HASSLES

A Mazur Enterprise Production
Produced by Tony Michaels & Vinny Gormann
Engineer: Bill Stahl

Side 1
LN-10138



1. WARMING UP • 1:38

(W. Joel) Unart Music Corporation BMI

2. JUST HOLDING ON • 2:04

(L. Weiss) Saturday Music, Inc. BMI

3. A TASTE OF HONEY • 4:17

(R. Marlow—B. Scott) Songfest Music Corp. ASCAP

4. EVERY STEP I TAKE (Every Move I Make) • 2:28

(T. Michaels—N. Gormann—W. Joel) Unart Music Corporation BMI

5. COLOURED RAIN • 3:21

(S. Winwood—J. Capaldi—C. Wood)
Island Music BMI

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Liberty

THE HASSLES

A Mazur Enterprise Production
Produced by Tony Michaels & Vinny Gormann
Engineer: Bill Stahl

Side 2
LN-10138



1. I HEAR VOICES • 2:53

(G. Stashuk) Unart Music Corporation BMI

2. I CAN TELL • 2:56

(W. Joel) Unart Music Corporation BMI

3. GIVING UP • 4:15

(V. McCoy) Trio Music Co., Inc. BMI

4. FEVER • 3:19

(J. Davenport—E. Cooley) Jay & Cee Music Corp. BMI

5. YOU GOT ME HUMMIN' • 2:27

(I. Hayes—D. Porter) Pronto Music, Inc.
East Memphis Music Corp. BMI

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RCA VICTOR



CLAMBAKE

Elvis Presley

LSP 3893

(UPRS-8442)

SIDE 2

- 1—YOU DON'T KNOW ME (Walker-Arnold)
2—THE GIRL I NEVER LOVED* (Starr)
3—HOW CAN YOU LOSE WHAT YOU NEVER HAD
(Weisman-Wayne)
4—BIG BOSS MAN (Smith-Dixon)
5—SINGING TREE (Owens-Solberg)
6—JUST CALL ME LONESOME (Griffin)
*from the United Artists Picture "Clambake"
A Levy-Gardner-Laven Production
1, 3, 5, with the Jordanaires

STEREO

REGISTERED • MARCA • REGISTRADA • RADIO CORPORATION OF AMERICA

DAVIE ALLAN

"OLD NECK &
NEW STRINGS"

1. BLUE SHIFT
2. ARROW SPACE
(D. Allan-R. Korenthal)

SIDE A
ID123317
(ID123317A)
33 1/3 RPM

3. GRUNGY
4. REBEL ON THE RUN
(J. Pewter-D. Allan) Playground Music/
Arrow Dynamic Music
5. CYCLE PATH
6. CRUEL WORLD
(C. Appleton-D. Allan) Adolphus Music/
Arrow Dynamic Music

All songs written by David Allan
and published by Arrow
Dynamic Music (BMI)
except as noted

Dionysus Records, Burbank, Calif.

DAVIE ALLAN

'OLD NECK &
NEW STRINGS'

SIDE B
ID123317

(ID123317B)
33 1/3 RPM

1. APPALOOSA
2. APACHE JUNCTION
3. MOVING RIGHT ALONG
4. LEFT TURN ON ARROW ONLY
(D. Allan-D. Bennett)
5. OLEAJE (oh-lay-ah-hey)

All songs written by David Allan
and published by Arrow
Dynamic Music (BMI)



Dionysus Records, Burbank, Calif.



TM

GEFFEN RECORDS

GHS 2022

1

RIC OCASEK/BEATITUDE

PRODUCED BY RIC OCASEK

- | | |
|--------------------------|------|
| 1. JIMMY JIMMY | 4:52 |
| 2. SOMETHING TO GRAB FOR | 3:42 |
| 3. PROVE | 3:54 |
| 4. I CAN'T WAIT | 3:41 |
| 5. CONNECT UP TO ME | 4:25 |

All songs written by Ric Ocasek.
All songs published by Ric Ocasek BMI

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TM

GEFFEN RECORDS

GHS 2022

2

RIC OCASEK/BEATITUDE

PRODUCED BY RIC OCASEK

- | | |
|--|------|
| 1. A QUICK ONE | 3:37 |
| 2. OUT OF CONTROL | 4:54 |
| (Ric Ocasek and Greg Hawkes) Ric Ocasek/Oversnare Music, Inc. adm. worldwide by Lido Music, Inc. BMI | |
| 3. TAKE A WALK | 4:37 |
| 4. SNEAK ATTACK | 3:54 |
| 5. TIME BOMB | 4:59 |

All songs written by Ric Ocasek except as indicated.

All songs published by

Ric Ocasek BMI except as indicated.

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Geffen Records, 9126 Sunset Blvd., Los Angeles, Calif. 90069

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Side One
TRT 0001

FOUNTAINHEAD LIVE

Produced and
Engineered By
Kurt Kinzel
for Motor Sport
Productions

1. STAY AWAY — (Kufta/Griffen) — S.A.D. MUSIC 3:00
2. I SAW YOU — (Kufta/Griffen) — S.A.D. MUSIC 4:30
3. GAS STATION GIRL — (Deske/Pile/Griffen) — S.A.D. MUSIC 4:48
4. IT'S A PIRATE'S LIFE — (Kufta/Griffen) — S.A.D. MUSIC 6:32

TOAD'S RECORDS AND TAPES
A-I-M INC., 40 SAWYER HILL ROAD
NEW MILFORD, CT. 06776



Side Two
TRT 0001

FOUNTAINHEAD LIVE

1. LE LADY — (Griffen) — S.A.D. MUSIC 4:06
2. HOW BLUE CAN YOU GET — (Jane Feather)
DUTCHESS MUSIC CORP. B.M.I. 8:40
3. BORN TO BE WILD — (M. Bonfire) —
MODERN AGE MUSIC B.M.I. 6:24

Produced and
Engineered By
Kurt Kinzel
for Motor Sports
Productions

TOAD'S RECORDS AND TAPES
A.I.M. INC., 40 SAWYER HILL ROAD
NEW MILFORD, CT. 06776

Elmer Hawkes
Boston Serenade

RR-42005-A



1

1. WHEN THE DEAL WENT DOWN
2. TRIGGER HAPPY BAND
3. THE MAN WHO BUILT CARNEGIE HALL
4. BOSTON SERENADE
5. YELLOW BANDANA
6. ON A WEATHERVANE

All words and music by Elmer Hawkes



Sidestreet Records

Elmer Hawkes
Boston Serenade

RR-42005-B

2

1. THE FELLA THAT LAY ON THE FLOOR
2. BLOOD AND THUNDER
3. THE LIGHTS OF CARLISLE
4. ORVILLE WRIGHT
5. THROUGH A HOBO'S EYES

All words and music by Elmer Hawkes



Sidestreet Records

SOLID AIR JOHN MARTYN

- | | |
|--|----------|
| 1. SOLID AIR
(John Martyn) | BMI 5:43 |
| 2. OVER THE HILL
(John Martyn) | BMI 2:52 |
| 3. DON'T WANT TO KNOW
(John Martyn) | BMI 3:00 |
| 4. I'D RATHER BE THE DEVIL
(Skip James) | BMI 6:17 |

1

Stereo

SW-9325
(SW 1-9325)

Produced by JOHN MARTYN
& JOHN WOOD for
Witchseason Productions, Ltd.
Recorded in England

© 1973 Island Records, Ltd.



AVAILABLE FROM CAPITOL RECORDS

1750 N. VINE, HOLLYWOOD, CALIF.

SOLID AIR JOHN MARTYN

1. GO DOWN EASY
(John Martyn) BMI 3:34
2. DREAMS BY THE SEA
(John Martyn) BMI 3:15
3. MAY YOU NEVER
(John Martyn) BMI 3:40
4. THE MAN IN THE STATION
(John Martyn) BMI 3:50
5. THE EASY BLUES
(John Martyn) BMI 3:19

2

Stereo
SW-9325
(SW 2-9325)

Produced by JOHN MARTYN
& JOHN WOOD for
Witchseason Productions, Ltd.
Recorded in England
© 1973 Island Records, Ltd.



AVAILABLE FROM CAPITOL RECORDS

1750 N. VINE, HOLLYWOOD, CALIF.

310 MADISON AVE. SUITE 1506 NEW YORK, NY 10017 TEL. 212-697-7800



**SNICKERS NEW MUSIC SEARCH 1987-1988
PRESENTED BY CAMPUS VOICE
SEMI-FINALISTS**

**EXECUTIVE PRODUCERS: JIM OMASTIAK AND KEITH BELLOWES
PRODUCER: PETER GORDON
SPECIAL THANKS TO: JOHN GLASCOTT**

SIDE A
CV 8701
STEREO-33 $\frac{1}{3}$ RPM

FOR PROMOTIONAL USE ONLY
NOT FOR SALE
TOTAL TIME: 22:05

PROGRAM INTRO
PLAYBOYS OF THE REVOLUTION "Lonely In London"
Narrative
6 FEET UNDER "Double Dare"
Narrative
LOST PILOTS "In The Garden"
Narrative
BANGAROO "Riding My Pony"
Narrative
THE A & A TEAM "Switchblade Jackson"

OUTRO TO SIDE A

310 MADISON AVE. SUITE 1506 NEW YORK, NY 10017 TEL. 212-697-7800



**SNICKERS NEW MUSIC SEARCH 1987-1988
PRESENTED BY CAMPUS VOICE
SEMI-FINALISTS**

**EXECUTIVE PRODUCERS: JIM OMASTIAK AND KEITH BELLOWS
PRODUCER: PETER GORDON
SPECIAL THANKS TO: JOHN GLASCOTT**

SIDE C
CV 8701
STEREO-33 $\frac{1}{3}$ RPM

FOR PROMOTIONAL USE ONLY
NOT FOR SALE
TOTAL TIME: 22:00

INTRO TO SIDE C
INVISIBLE SUNS (formerly Subculture) "We Believe"
Narrative
THE MORGANSCOTT PROJECT "What The Cat Dragged In"
Narrative
UTTER CONFUSION "Beer Goggles"
Narrative
VERTICAL PILLOWS "Get Out Of The Way"
Narrative
BUNNIES IN HELL "Gospel"
Narrative
BEN DOVER AND THE SCREAMERS "Towed My Car"

OUTRO TO PROGRAM

310 MADISON AVE. SUITE 1506 NEW YORK, NY 10017 TEL. 212-697-7800



**SNICKERS NEW MUSIC SEARCH 1987-1988
PRESENTED BY CAMPUS VOICE
SEMI-FINALISTS**

**EXECUTIVE PRODUCERS: JIM OMASTIAK AND KEITH BELLOWS
PRODUCER: PETER GORDON
SPECIAL THANKS TO: JOHN GLASCOTT**

SIDE B
CV 8701
STEREO-33 $\frac{1}{3}$ RPM

FOR PROMOTIONAL USE ONLY
NOT FOR SALE
TOTAL TIME: 21:15

INTRO TO SIDE B
THE EVANGELISTS "Mr. Kim"
Narrative
THE WALLFLOWERS "Flowers"
Narrative
MARTY COLE AND THE VERANDAS "Joey Needs"
Narrative
THE RHYTHM METHOD "Big Step"
Narrative
THE DEPARTMENT OF CULTURAL AFFAIRS "Vigilance"

OUTRO TO SIDE B

**THIS IS A ONE SIDED RECORD
PLAY OTHER SIDE**

RECORDINGS FOR

VANGUARD

THE CONNOISSEUR

**COUNTRY JOE
AND THE FISH
GREATEST HITS**

1. FISH CHEER & I-FEEL-LIKE-I'M-FIXIN'
TO DIE RAG 3:42
(McDonald) Joyful Wisdom/Tradition Music, BMI

VSD-6545-A
XSV 222323

Side One

2. MARIA (McDonald) 3:30
McDonald Music Corp., BMI
3. STREETS OF YOUR TOWN 2:53
(Melton)
4. WHO AM I (McDonald) 4:03
5. PORPOISE MOUTH (McDonald) 2:45

Produced by Sam Charters
All songs not otherwise noted; Joyful Wisdom, BMI

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Recorded in U.S.A.



STEREO

RECORDINGS FOR VANGUARD THE CONNOISSEUR

**COUNTRY JOE
AND THE FISH
GREATEST HITS**

1. NOT SO SWEET MARTHA LORRAINE 4:24
(McDonald)

VSD-6545-B
XSV 222324

Side Two

2. THE MASKED MARAUDER 3:10
(McDonald)
3. BASS STRINGS (McDonald) 4:48
4. HERE I GO AGAIN (McDonald) 3:26
McDonald Music Corp., BMI

Produced by Sam Charters
All songs not otherwise noted; Joyful Wisdom, BMI

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Vanguard Recording Society, Inc., N.Y.
Recorded in U.S.A.



STEREO

Glass House

desirable music 
RECORDS

©1980

SIDE A
BMI

1. TONIGHT TOMORROW 3:35
(Richard Lee)
2. BLUE WALTZ 2:08
(Mitchell/Hickey)
3. PRICE OF BEEF 3:54
(Moore)
4. SHE IS TO ME 2:05
(Mitchell)

Glass House

desirable music 
RECORDS

©1980

SIDE B
BMI

1. THIS LIFE 3:06
(Moore)
2. MAGRITTE 3:10
(Hickey/Mitchell/Richard Lee)
3. BACK TO THE CITY 3:26
(Hickey)
4. BIG TOP 3:06
(Keener/Mitchell)

HIGH FIDELITY
SOMERSET

(MI-15100-B)

LONG PLAY
33 1/3 RPM

Let's Twist
with

FATS and the Chessmen

1. LET'S TWIST AGAIN — Mann-Appell
2. OLD MacDONALD HAD A TWIST — R. W. Lowden
3. BIG BEN TWIST — Miller-Lowden
4. INSISTIN' ON TWISTIN' — T. Randazzo-B. Barberis-B. Weinstein
5. HONKIN' THE TWIST — R. W. Lowden
6. THE TWIST — Hank Ballard

P-15100B

MANUFACTURED BY MILLER INTERNATIONAL COMPANY, MEDIA, PA.

HIGH FIDELITY
SOMERSET

(MI-15100-A)

LONG PLAY
33 1/3 RPM

Let's Twist

with

FATS and the Chessmen

1. TWISTIN' U.S.A. — Kal Mann
2. AN ODD TWIST — J. F. Kuhn
3. LEMON TWIST — J. F. Kuhn
4. OOH POO PA DOO — J. Hill
5. ORGAN TWIST — J. F. Kuhn
6. PEPPERMINT TWIST — T. Randazzo-B. Barberis-B. Weinstein

P-15100A

MANUFACTURED BY MILLER INTERNATIONAL COMPANY, MEDIA, PA.

Nerve **FORECAST**

LET IT OUT THE HOMBRES

Side 1

FT 3036

- 1. LET IT OUT (Let It All Hang Out)—2:05**
(Cunningham) Crazy Cajun Music ..
 - 2. LITTLE 2 PLUS 2—1:40**
(Cunningham-Hunter-Masters-McEwen)
Crazy Cajun Music & Shelby Singleton Music
 - 3. SO SAD—3:47**
(Everly) Acuff-Rose Publ.
 - 4. GLORIA—5:43**
(Morrison) Bernice Music & January Music
 - 5. AM I HIGH—2:49**
(Cunningham-Hunter-Masters-McEwen)
Crazy Cajun Music & Shelby Singleton Music
- All Selections BMI**
Arr. By The Hombres
Prod. By Huey P. Meaux For
Shelby Singleton Prod.

MGM RECORDS

• A DIVISION OF

METRO-GOLDWYN-MAYER, INC.

• Made in U.S.A.

Verve **FORECAST**

LET IT OUT THE HOMBRES

Side 2

FT 3036

- 1. MAU MAU MAU—2:15**
(Cunningham-Hunter-Masters-McEwen)
Crazy Cajun Music & Shelby Singleton Music
- 2. THIS LITTLE GIRL—1:58**
(Cunningham-Hunter-Masters-McEwen)
Crazy Cajun Music & Shelby Singleton Music
- 3. SORRY 'BOUT THAT—2:15**
(McEwen-Kessler) Beckie Publ.
- 4. YA YA—3:11**
(Dorsey-Lewis-Robinson) Frost Music
- 5. HEY LITTLE GIRL—1:46**
(Cunningham-Hunter-Masters-McEwen)
Crazy Cajun Music & Shelby Singleton Music
- 6. IT'S A GAS—1:56**
(Cunningham-Hunter-Masters-McEwen)
Crazy Cajun Music & Shelby Singleton Music

All Selections BMI

Arr. By The Hombres

**Prod. By Huey P. Meaux For
Shelby Singleton Prod.**

MGM RECORDS

• A DIVISION OF

METRO-GOLDWYN-MAYER, INC.

• Made in U.S.A.

PROMOTION NOT FOR SALE



Playing Time:
15:48

DS 2208
(31,832)

SIDE
I

BOOGIE BANDS & ONE NIGHT STANDS
KATHY DALTON

Produced by GREG DEMPSEY

1. BOOGIE BANDS & ONE NIGHT STANDS 3:25
2. POUR YOUR WINE ALL OVER ME 3:01
3. RIDE, RIDE, RIDE 3:04
4. GYPSY DANCER 3:12
5. THE LIGHT THAT SHINES 3:06

All selections written by Greg Dempsey

Published by Fez Music/Abernathy
and Eye Music - BMI

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Playing Time:
18:27

DS 2208
(31,833)

SIDE
II

BOOGIE BANDS & ONE NIGHT STANDS
KATHY DALTON

Produced by GREG DEMPSEY

1. AT THE TROPICANA 2:09
2. I NEED YOU TONIGHT 3:18
3. MUSICAL CHAIRS 3:03
4. JUSTINE 2:54
5. CANNIBAL FOREST 4:16
6. MIDNIGHT CREEPER 2:47

All selections written by Greg Dempsey
Published by Fez Music/Abernathy
and Eye Music - BMI

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Records Inc.

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31833

... visual sound
STEREO

REBIRTH OF THE BEAT

Sandy Nelson
Arranged by George Tipton

LP-12424

1

IR
IMPERIAL

A PRODUCT OF LIBERTY RECORDS

1. REBIRTH OF THE BEAT (Joe Saraceno,
Scott Turner) Metric Music Co. BMI 2:41
2. MAGIC CARPET RIDE (John Kay-John Moreno)
Trousdale Music Publ., Inc. BMI 2:55
3. SOULFUL STRUT (Eugene Record-William Sanden)
Dakar Prod. Inc.-BRC Music Corp. BMI 2:19
4. COME ON REACT (Steve Dodge)
Dundee Music BMI 1:48
5. DRUMS ALONG THE STRIP (Joe Saraceno,
Scott Turner) Metric Music Co. BMI 1:50
6. OUT OF LIMITS (Michael Z. Gordon)
Wrist Music Co. BMI 1:53

A DIVISION OF LIBERTY RECORDS, INC., LOS ANGELES, CALIFORNIA

... visual sound

STEREO

REBIRTH OF THE BEAT

Sandy Nelson

Arranged by George Tipton

LP-12424

2

IR
IMPERIAL

A PRODUCT OF LIBERTY RECORDS

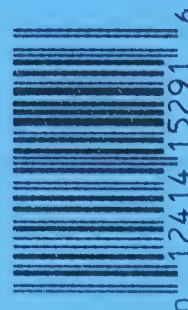
1. GOING UP THE COUNTRY (Alan Wilson)
Metric Music Co. BMI 3:50
2. I FEEL FREE (Jack Bruce-Peter Brown)
Cassero Music Corp. BMI 2:45
3. MENDOCINO (Doug Sahm)
Southern Love Co. BMI 2:38
4. SUNSHINE OF YOUR LOVE (Jack Bruce-Peter
Brown-Eric Clapton) Cassero Music Corp. BMI 3:45
5. THE LION IN WINTER (John Barry)
Joseph E. Levine Music Corp.-Barwin Music
Co., Inc. ASCAP 2:32
6. MY OWN THING (Sandy Nelson)
Winkette Music BMI 3:44

A DIVISION OF LIBERTY RECORDS, INC., LOS ANGELES, CALIFORNIA



SHAQUILLE O'NEAL
Shaq Diesel

SIDE A
01241-41529-1
33 1/3 RPM



1. Intro 1:48

2. (I Know I Got) Skillz 4:23 (S. O'Neal/J. Fortson/M. Wells) featuring Def Jef

Chrysalis Music/Word Life Music/Large Giant Music/Cina Music (adm. by Warner Chappell) (ASCAP)

3. I'm Outstanding 4:07 (S. O'Neal/E. Sermon/R. Roachford/R. Calhoun/A. Yarbrough/J. Ellis/L.

Simmons) Chrysalis Music/Zomba Enterprises Inc./Erick Sermon Enterprises Inc. (adm. by Zomba Enterprises Inc.) (ASCAP)/Zomba Songs Inc./CPMK Sounds (adm. by Zomba Songs Inc.)/Taking Care Of Business Music (BMI)

4. Where Ya At? 4:45 (S. O'Neal/M. Taylor/A. Muhammad) featuring Phife from A Tribe Called Quest

Chrysalis Music/Zomba Enterprises Inc./Jazz Merchant Music (adm. by Zomba Enterprises Inc.) (ASCAP)

5. I Hate 2 Brag 4:32 (S. O'Neal/J. Fortson/M. Wells/H. Hancock) Chrysalis Music/Word Life

Music/Large Giant Music/Warner Chappell/Hancock Music (ASCAP)

6. Let Me In, Let Me In 3:03 (S. O'Neal) Chrysalis Music (ASCAP)

1, 2 and 5 Produced by Def Jef and Meech Wells for The Arsenal; 3 Produced by Erick Sermon for Erick Sermon Enterprises, Inc.; 4 Produced by Ali Shaheed; 6 Produced by Erick Sermon for Erick Sermon Enterprises, Inc.; Co-Produced by Colin Wolfe

Mastered at Masterdisk by Tony Dawsey

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ZOMBA RECORDING CORPORATION

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SHAQUILLE O'NEAL - Shaq Diesel

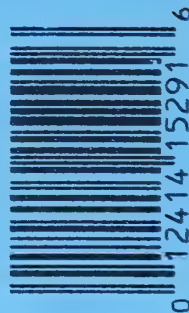
1. Shoot Pass Slam 3:30 (S. O'Neal/E. Sermon)

Intro: Ken Dawg; Chrysalis Music/Zomba Enterprises Inc./Erick Sermon Enterprises, Inc. (adm. by Zomba Enterprises Inc.) (ASCAP); Erick Sermon appears courtesy of Def Jam/RAL/Chaos

SIDE B

01241-41529-1

33 1/3 RPM



2. Boom! 3:00 (S. O'Neal/E. Sermon/J. Jones/L. Maturine/R. Roachford/)

Chrysalis Music/Zomba Enterprises Inc./Erick Sermon Enterprises Inc. (adm. by Zomba Enterprises Inc.) (ASCAP)/Zomba Songs Inc./CPMK Sounds (adm. by Zomba Songs Inc.) (BMI); Erick Sermon appears courtesy of Def Jam/RAL/Chaos

3. Are You A Roughneck? 3:43 (S. O'Neal/J. Jones/L. Maturine/R. Roachford); Chrysalis Music (ASCAP)/Zomba Songs Inc./CPMK Sounds (Adm. by Zomba Songs Inc.) (BMI)

4. Gigg'in' On 'Em 4:08 (S. O'Neal/M. Taylor/Dr. "?") featuring Phife of A Tribe Called Quest; Chrysalis Music/Zomba Enterprises Inc./Jazz Merchant Music (adm. by Zomba Enterprises Inc.) (ASCAP)

5. What's Up Doc? (Can We Rock) 3:53 (S. O'Neal/K. McKenzie/J. Jones/L. Maturine/R. Roachford) featuring FU-Schnickens) Chrysalis Music/Zomba Enterprises Inc./Scratch 'N' Source Publishing (adm. by Zomba Enterprises Inc.) (ASCAP)/Zomba Songs Inc./CPMK Sounds (adm. by Zomba Songs Inc.) (BMI)

6. Game Over :10

1, 2 Produced by Erick Sermon for Erick Sermon Enterprises, Inc.; 3, 5 Produced by K-Cut for Main Source Productions; 4 Produced by Dr. "?"

Mastered at Masterdisk by Tony Dawsey

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ZOMBA RECORDING CORPORATION

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Produced by:
CLAY DIXON
Exec. Prod.
Bobby Ford Sr.
Scratch by:
D.J. Magic Mike

VR 1204-A
33 1/3 RPM
Stereo
Rock Force Publishing
Co. Inc. BMI

M.C. Cool Rock & M.C. Chaszy Chess
Boot The Booty (4:59)

(C. Dixon, C. Woodside, B. Ford Jr.)

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Produced by:
CLAY DIXON
Exec. Prod.
Bobby Ford Sr.
Scratch by:
D.J. Magic Mike

VR 1204-B
33 1/3 RPM
Stereo
Rock Force Publishing
Co. Inc. BMI

M.C. Cool Rock & M.C. Chaszy Chess
Boot The Booty (Rap) (4:58)

(C. Dixon, C. Woodside, B. Ford Jr.)

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MANUFACTURED & DISTRIBUTED BY VISION RECORDS 13385 W. DIXIE HWY. N. MIAMI, FL 33161

Sunnyview

NEWCLEUS JAM ON REVENGE

SIDE A

SUN 4901 A
(SUN 4901 A)

- | | |
|---|------|
| 1. COMPUTER AGE (Push The Button) (Intro by Kenny Webb)
(M.B. Cenac) | 7:35 |
| 2. AUTO-MAN
(M.B. Cenac) | 5:49 |
| 3. I'M NOT A ROBOT
(M.B. Cenac/Robert Crafton III) | 4:51 |
| 4. DESTINATION EARTH (1999)
(M.B. Cenac/Robert Crafton III) | 5:08 |

All songs published by Wicked Stepmother Music Publ. Corp./
Wedot Music Co. (ASCAP)

All songs produced and selected by
Joe Webb & Frank Fair
"A Jonathan Fearing Mix"

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Sunnyview

NEWCLEUS JAM ON REVENGE

SIDE B

SUN 4901 B
(SUN 4901 B)

- | | |
|--|------|
| 1. JAM ON REVENGE (re-Mix)
(M.B. Cenac) | 6:35 |
| 2. JAM ON IT
(M.B. Cenac) | 6:26 |
| 3. WHERE'S THE BEAT
(B. Redmon/S. Roberts/T. Greene/Joe Webb) | 5:30 |
| 4. NO MORE RUNNIN'
(M.B. Cenac) | 4:58 |

All songs published by Wicked Stepmother Music Publ. Corp./
Wedot Music Co. (ASCAP)

All songs produced and selected by
Joe Webb & Frank Fair
"A Jonathan Fearing Mix"

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**YOUNG
BLACK
BROTHA**



RAY LUV
FOREVER HUSTLIN'

STEREO
33 1/3 RPM

PR 6510
DISC 1
A SIDE

1. INTRO
2. FOREVER HUSTLIN'
3. THA FACTOR
4. BUBBLE
5. IN THE GAME

All Songs Produced By Khayree for Don't Give Up Productions
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**YOUNG
BLACK
BROTHA**



RAY LUV
FOREVER HUSTLIN'

STEREO
33 1/3 RPM

PR 6510
DISC 1
B SIDE

- 1. KEEP YA MASK ON**
- 2. I'D RATHER BE A PIMP**
- 3. DEFINITION OF A HUSTLA'**
- 4. WE DO THIS EVERYDAY**

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**YOUNG
BLACK
BROTHA**



RAY LUV
FOREVER HUSTLIN'

STEREO
33 1/3 RPM

PR 6510
DISC 2
A SIDE

1. RIDE WIT THE LUVVA MAN
2. 24K
3. WHAT U IN IT 4
4. STILL SMOKIN' INDO

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except "Ride Wit The Luvva Man," produced and played by Mike Mosley
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**YOUNG
BLACK
BROTHA**



RAY LUV
FOREVER HUSTLIN'

STEREO
33 1/3 RPM

PR 6510
DISC 2
B SIDE

- 1. STORMY WEATHER**
- 2. LUV FROM AH "G"**
- 3. LAST NITE**
- 4. CAGE BIRD**

**All Songs Produced By Khayree for Don't Give Up Productions
except "Stormy Weather," produced and played by Mo Preme
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NOT FOR SALE**



SIDE A
E-712
33 1/3 RPM

Executive Producer:
Luther Campbell
Music and Samples:
W. Harris
Cuts and Scratches:
N. Smith

Promotional
Copy
Not For
Sale

Published By:
Pac Jam Publishing
(BMI)

B*M*W
(Black Micaphòn Weapons)

- 1. GET A LIL' STUPID (Vocals) 4:14**
- 2. GET A LIL' STUPID (Remix) 4:14**

Produced by: W. Harris/M. Cleffman/N. Smith/M. Wright

Written by: W. Harris /M. Cleffman/N. Smith/ M. Wright

Engineered by: Ron Taylor

Mixed by: Ron Taylor and David "Mr. Mixx" Hobbs

Recorded & Mixed at: Luke Recording Studio

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Unauthorized Duplication Will Get You
Messed Up By The Ghetto Style DJ's.

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SIDE B
E-712
33 1/3 RPM

Executive Producer:
Luther Campbell
Music and Samples:
W. Harris
Cuts and Scratches:
N. Smith

Promotional
Copy
Not For
Sale

Published By:
Pac Jam Publishing
(BMI)

B*M*W
(Black Micaphòn Weapons)

1. GET A LIL' STUPID
(INSTRUMENTAL) 4:14

Produced by: W. Harris/M. Cleffman/N. Smith/M. Wright

Written by: W. Harris /M. Cleffman/N. Smith/ M. Wright

Engineered by: Ron Taylor

Mixed by: Ron Taylor and David "Mr. Mixx" Hobbs

Recorded & Mixed at: Luke Recording Studio

© 1990 EFFECT RECORDS

Unauthorized Duplication Will Get You
Messed Up By The Ghetto Style DJ's

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A UNIVERSAL MUSIC COMPANY

U-N-I VS-ALL

U8P
1336

Side A

1. The Reepz "Take The Train" (Clean) 4:06
2. The Reepz "Take The Train" (Main) 4:07
3. The Reepz "Take The Train" (Instrumental) 4:07

"Take The Train" The Reepz Performed by: The Reepz Written by: K. Davis, K. Astwood, W. Darden

Publishing: No Beginning No Ending Music/BMI/Forever Blunted Music/BMI/Jackson Avenue Music /BMI Produced by: Pirate "Take The Train" contains a sample from "Thunder Thumbs and Lightnin' Licks" by The Brothers Johnson, Courtesy of A&M Records, Inc., under license from PolyMedia, A Division of PolyGram Group Distribution, Inc.

Contains portions of "Thunder Thumbs and Lightnin' Licks"

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"Super Rappin'", written by M. Glover,
used courtesy of Sugar Hill Music Publishing Ltd./
Twenty Nine Black Music (BMI).

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A UNIVERSAL MUSIC COMPANY

U-N-I VS-ALL

U8P
1336

Side B

1. "Suave House" Freestyle f/t Psycho Drama, Mafia, Thorough (Raw) 3:54
2. "A Train Uptown" Freestyle f/t McGruff (Raw) 2:49
3. "44 Bar Rain Dance" Freestyle f/t Tracey Lee (Raw) 2:24

"Suave House" Psycho Drama, Mafia & Thorough Freestyle

Performed by: Psycho Drama, Mafia, Thorough

Written by: J. Robinson, A. Segal, R. Robinson, T. Jones Publishing" Money-N-The Pocket, Inc./

ASCAP Produced by: T-Mix for Mo-Suave-A Productions, Inc.

"A Train Uptown" McGruff Freestyle Performed by: McGruff Written by: H. Brown

Publishing: Reifman Music/ASCAP Produced by: Spencer Bellamy for 10/30 Uproar, Inc.

"Sakura" performed by Ocetta, used courtesy of RCA Records.

"44 Bar Rain Dance" Tracey Lee Freestyle

Performed by: Tracey Lee Written by: T. Lee, D. Angelettie

Publishing: T-Leo Music/BMI/Deric Angelettie Music/BMI Produced

by: Deric "D-Det" Angelettie for Crazy Cat Catalogue

"Bra" written by P. Patterson and S. Scipio,

performed by Cymande, used courtesy of

CMinor Music (BMI)

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Virgin



JANET

GOT 'TIL IT'S GONE

(Featuring Q-Tip And Joni Mitchell)

Stereo
33 1/3rpm

SPRO-12732
SIDE A



1. Radio Edit 3:39
2. No Q-Tip 3:51

Written by Janet Jackson, James Harris III, Terry Lewis, René Elizondo, Jr.,
Joni Mitchell and Kamaal Ibn Fareed

Executive Producers: Janet Jackson and René Elizondo, Jr.

Produced by Jimmy Jam & Terry Lewis and Janet Jackson

Rap performed by Q-Tip

Featuring samples from the Joni Mitchell recording "Big Yellow Taxi," Courtesy of
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(ASCAP)/Jazz Merchant Music adm. by Zomba Enterprises Inc. (ASCAP)

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Virgin



JANET

GOT 'TIL IT'S GONE

(Featuring Q-Tip And Joni Mitchell)

Stereo
33 1/3rpm

SPRO-12732
SIDE B

1. No Rap 3:38
2. Instrumental 4:49
3. Album Version 4:00



Written by Janet Jackson, James Harris III, Terry Lewis, René Elizondo, Jr.,
Joni Mitchell and Kamaal Ibn Fareed

Executive Producers: Janet Jackson and René Elizondo, Jr.

Produced by Jimmy Jam & Terry Lewis and Janet Jackson

Rap performed by Q-Tip

Featuring samples from the Joni Mitchell recording "Big Yellow Taxi," Courtesy of
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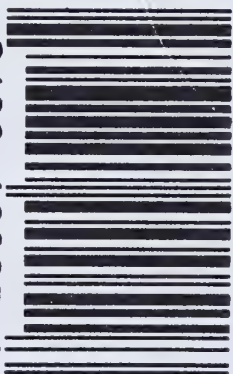
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PLUS TAX

ALWAYS
Fresh Records

7 2688-10005-1 8



1. Slap Them Cheek
(Clean Version)

2. Slap Them Cheek
(Instrumental)

Produced & arranged by: Rod XL for Rhythmical Rhyme Recordings
Remixed at New River Recording Studio, by Dave Barton
Recorded and engineered at: VI Sonic Studios by Vicent Sims

Written & Performed by: Rolfe Ridgely A.K.A. Plus Tax

Executive Producer: Andre Nelson

Taken from the LP: Gonna To Get 'Ch

All songs published by: Always Fresh BMI

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305-523-7800

Fax: 305-523-7000

1

AFR 0005-1
33 1/3 RPM

PLUS TAX

ALWAYS
Fresh Records

7 2688-10005-1 8



2

AFR 0005-1
33 1/3 RPM

1. Slap Them Cheek
(Dirty Version)

2. Slap Them Cheek
(Clean Dub.)

Produced & arranged by: Rod XL for Rhythmical Rhyme Recordings
Remixed at New River Recording Studio, by Dave Barton
Recorded and engineered at: VI Sonic Studios by Vicent Sims

Written & Performed by: Rollo Ridley A.K.A. Plus Tax
Executive Producer: Ondra Nelson
Taken from the LP: Comin To Get Cha
All songs published by: Always Fresh BMI
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305-523-7900
Fax: 305-523-7006



DRAGON RECORDS

The Island Def Jam Music Group
A Universal Music Company

Sisqo

314 562 599-1

Side A

33 1/3 RPM

Stereo

Thong Song

(M. Andrews, T. Kelley, B. Robinson)

1. Radio Edit

2. LP Version

3. Instrumental

ASCAP



CMG MANAGEMENT GROUP

*From the Dragon Records Def Soul DJMO LP, CD & Cassette
Unleash The Dragon - 314 546 616 - 1 2 1 - IN STORES NOW

WWW.DRAGONRECORDS.COM WWW.DEFJAM.COM

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The Island Def Jam Music Group
A Universal Music Company

Sisqo

314 562 599-1

Side B

33 1/3 RPM
Stereo

Got To Get It Remix

(M. Andrews, A. West)

1. House Of Spensane Mix (4:47)
2. House Of Spensane Instrumental (4:47)
3. B-More Club Mix (3:49)
4. B-More Club Mix Instrumental (4:03)



SCARLETT

Original version available on CD & cassette only

Unleash The Dragon, available on CD & cassette only

Dragon Records & Entertainment

IT STORES NOW

NEXT PLATEAU RECORDS INC.

SALT-N-PEPA

**ORIGINAL
RECIPE SIDE
NP50157RE-1
33 1/3 RPM**

**Next Plateau Music/
Songs of K-oss Music
(ASCAP)**

LET'S TALK ABOUT SEX (ORIGINAL RECIPE MIX) *

1. Radio (3:33)

2. Club (5:57)

3. SWIFT + (4:04)

*** PRODUCED BY HURBY LUV BUG AND THE INVINCIBLES**

*** PRODUCED BY STEEVIE-O AND THE INVINCIBLES**

*** Additional Production and Remix by Ben Liebrand. All songs written by Fingerprints.**

*** Featuring The Turnout Bros. (Hurby Luv Bug and Steevie-O). Keyboards by**

Howie Robbins. Engineered by Andre DeBourg at Power Play Studios.

*** Background Vocals by Alpha Omega and Hurby Luv Bug. Mastered at**

Tutone Records. From the "Black's Magic" Cassette, CD

and LP (1019).

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NEXT PLATEAU RECORDS INC.

SALT-N-PEPA

**SUPER CRISPY
SIDE
NP50157RE-1
33 1/3 RPM**

Next Plateau Music/
Sons of K-oss Music
(ASCAP)

LET'S TALK ABOUT SEX (SUPER CRISPY REMIXES)

(Fingerprints)

1. Vocal (4:40)
2. Instrumental (4:40)

PRODUCED BY HURBY LUV BUG AND THE INVINCIBLES

Additional Production and Remix by Hurby Luv Bug. Featuring The Turnout Bros.
(Hurby Luv Bug and Steeve-O). Keyboards by Howie Robbins. Engineered by
Andre DeBourg at Power Play Studios. Background Vocals by Alpha Omega,
Hurby Luv Bug, Label Us Dope, and Khadeja Bass. Mastered by Herb
Powers Jr. at The Hit Factory. From the "A Blitz of Salt-N-Pepa Hits"
Cassette, CD and LP (1025).

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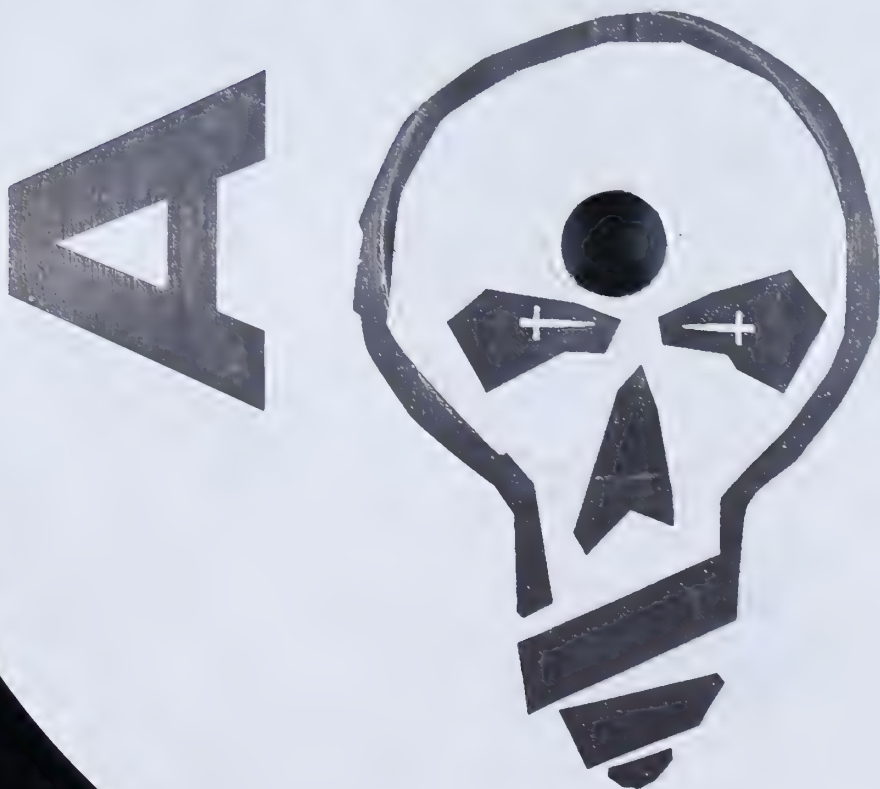
KMHC

**Three Men
With The
Power Of Ten**

2 in 1

2 in 1 (instrumental)

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KMC

**Three Men
With The
Power Of Ten**



GANGSTAS

GRIM REAPER

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SH-558-A

(VID-201-SU)

TIME: 5:52

Sugar Hill Music, Ltd. &
Boston International Music
Eng. by Steve Jerome
Recorded at
Sweet Mountain Studio

SHOWDOWN

(Sylvia Robinson, L. Johnson, M. Johnson,
The Furious Five & The Sugarhill Gang)

THE FURIOUS FIVE MEETS THE SUGARHILL GANG

Prod. by: SYLVIA INC., Larry & Michael Johnson

© © 1981 SUGAR HILL RECORDS, LTD.
96 West Street,
Englewood, N.J. 07631



SH-558-B

(VID-202-SU)

TIME: 5:52

Sugar Hill Music, Ltd. &
Boston International Music
Eng. by Steve Jerome
Recorded at
Sweet Mountain Studio

SHOWDOWN

(Sylvia Robinson, L. Johnson & M. Johnson)

(INSTRUMENTAL)

THE FURIOUS FIVE MEETS THE SUGARHILL GANG

Prod. by: SYLVIA INC., Larry & Michael Johnson

© (P) 1981 SUGAR HILL RECORDS, LTD.

96 West Street,
Englewood, N.J. 07631



SPECIAL ADVANCE TEST PRESSING
ART OF ORIGIN

Side A

IL.107

1. No Slow Rollin' (4:37)
2. No Slow Rollin' (radio version) (4:37)

Promotional copy
Not for sale



SPECIAL ADVANCE TEST PRESSING
ART OF ORIGIN

SIDE B

İL.107

1. Mad at the World (4:26)
2. Into the Pit (3:22)
3. Into the Pit (radio version) (3:22)

Promotional copy
Not for sale

WILL SMITH

1. WILD WILD WEST (4:00)

2. WILD WILD WEST (RADIO VERSION) (4:01)

(WILL SMITH - STEVIE WONDER - ROB FUSARI)



COLUMBIA

SIDE ONE

33 1/3 RPM

STEREO

CAS 40827

XSS 40327A

DEMONSTRATION ONLY -
NOT FOR SALE

PERFORMED BY WILL SMITH
FEATURING DRU HILL
ADDITIONAL VOCALS BY KOOL MO DEE

PUBLISHERS: TREYBALL MUSIC INC./BLACK BULL MUSIC/JOBETE MUSIC CO. INC./JUNE-BUG ALLEY MUSIC/WARNER-CHAPPELL (ASCAP).
CONTAINS A PORTION OF "I WISH" (STEVIE WONDER) PUBLISHED BY BLACK BULL MUSIC/JOBETE MUSIC CO. INC. (ASCAP), PERFORMED BY
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TAKEN FROM THE WARNER BROS. FILM WILD WILD WEST.
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WILL SMITH

1. WILD WILD WEST (INSTRUMENTAL) (4:08)

2. WILD WILD WEST (A CAPELLA) (4:08)

(WILL SMITH - STEVIE WONDER - ROB FUSARI)



COLUMBIA

SIDE TWO

33 1/3 RPM

STEREO

CAS 40827

XSS 40827B

DEMONSTRATION ONLY -

NOT FOR SALE

PERFORMED BY WILL SMITH
FEATURING DRU HILL
ADDITIONAL VOCALS BY KOOL MO DEE

PUBLISHERS: TREYBALL MUSIC INC./BLACK BULL MUSIC/JOBETE MUSIC CO. INC./TUNE-BUG ALLEY MUSIC/WARNER-CHAPPELL (ASCAP).
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®

REPRISE RECORDS

**HARVEST
NEIL YOUNG**

MSK 2277

SIDE I

- | | |
|--|-------------|
| 1. OUT ON THE WEEKEND | 4:35 |
| Silver Fiddle-BMI | |
| 2. HARVEST | 3:03 |
| Silver Fiddle-BMI | |
| 3. A MAN NEEDS A MAID | 4:00 |
| Broken Arrow Music-BMI | |
| 4. HEART OF GOLD | 3:05 |
| Silver Fiddle-BMI | |
| 5. ARE YOU READY FOR THE COUNTRY? | 3:21 |
| Silver Fiddle-BMI | |

All songs written by Neil Young

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REPRISE RECORDS

**HARVEST
NEIL YOUNG**

MSK 2277

SIDE II

- | | |
|--|-------------|
| 1. OLD MAN | 3:22 |
| Broken Arrow Music-BMI | |
| 2. THERE'S A WORLD | 3:00 |
| Silver Fiddle-BMI | |
| 3. ALABAMA | 4:02 |
| Silver Fiddle-BMI | |
| 4. THE NEEDLE AND THE DAMAGE DONE | 2:00 |
| Broken Arrow Music-BMI | |
| 5. WORDS (BETWEEN THE LINES OF AGE) | 6:42 |
| Silver Fiddle-BMI | |

All songs written by Neil Young

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REPRISE RECORDS

EVERYBODY KNOWS THIS IS NOWHERE

NEIL YOUNG With Crazy Horse

Produced by David Briggs and Neil Young

RS 6349

(30,910)

**SIDE
ONE**

1. CINNAMON GIRL
2. EVERYBODY KNOWS THIS IS NOWHERE
3. ROUND & ROUND
(It Won't Be Long) (Featuring
Robin Lane)
4. DOWN BY THE RIVER

All selections written by Neil Young

STEREO

REPRISE RECORDS, A DIVISION OF WARNER BROS. RECORDS INC. MADE IN U.S.A.



REPRISE RECORDS

EVERYBODY KNOWS THIS IS NOWHERE

NEIL YOUNG With Crazy Horse

Produced by David Briggs and Neil Young

RS 6349

(30,911)

**SIDE
TWO**

5. THE LOSING END (When You're On)
6. RUNNING DRY (Requiem For The Rockets)
(Featuring Bobby Notkoff on Violin)
7. COWGIRL IN THE SAND

All selections written by Neil Young

STEREO

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D . F . C .
Entertainment™

Danny D

"In My Life"

A

DD2000

33.3 RPM/Stereo

FOR PROMOTIONAL USE ONLY.



6 60355 90841 5

1. **Introduction: God's Got A Way For Everybody To Die:** 28
featuring: Raheem Billie, George "Gorgeous" Hancock and Mike Pellicci

2. **In My Life** 98
(Radio Mix) 5:10

Guest intro featuring Mark and Keith Bush
D. Danielson, for Malik Shakur Publishing, Inc., ASCAP © 2001

3. **Ladies & Gentlemen**
(T.V. Mix) 4:33

D. Danielson, C. Peele for Malik Shakur Publishing, Inc.,
ASCAP © 2001

Executive producer: Malik Shakur
Associate producers: Mark Bush, Cris Peele, Phil "Kool" Ingram
Produced by Danny D for D.F.C. Entertainment

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D.F.C.
Entertainment™

Danny D

"In My Life"

33.3 RPM/Stereo
FOR PROMOTIONAL USE ONLY.

B

DD2000



1. **In My Life** 98
(Instrumental) 5:10

featuring Mark and Keith Bush

Executive producer: Malik Shakur

Associate producers: Mark Bush, Cris Peele, Phil "Kool" Ingram

Produced by Danny D for D.F.C. Entertainment



2Pac

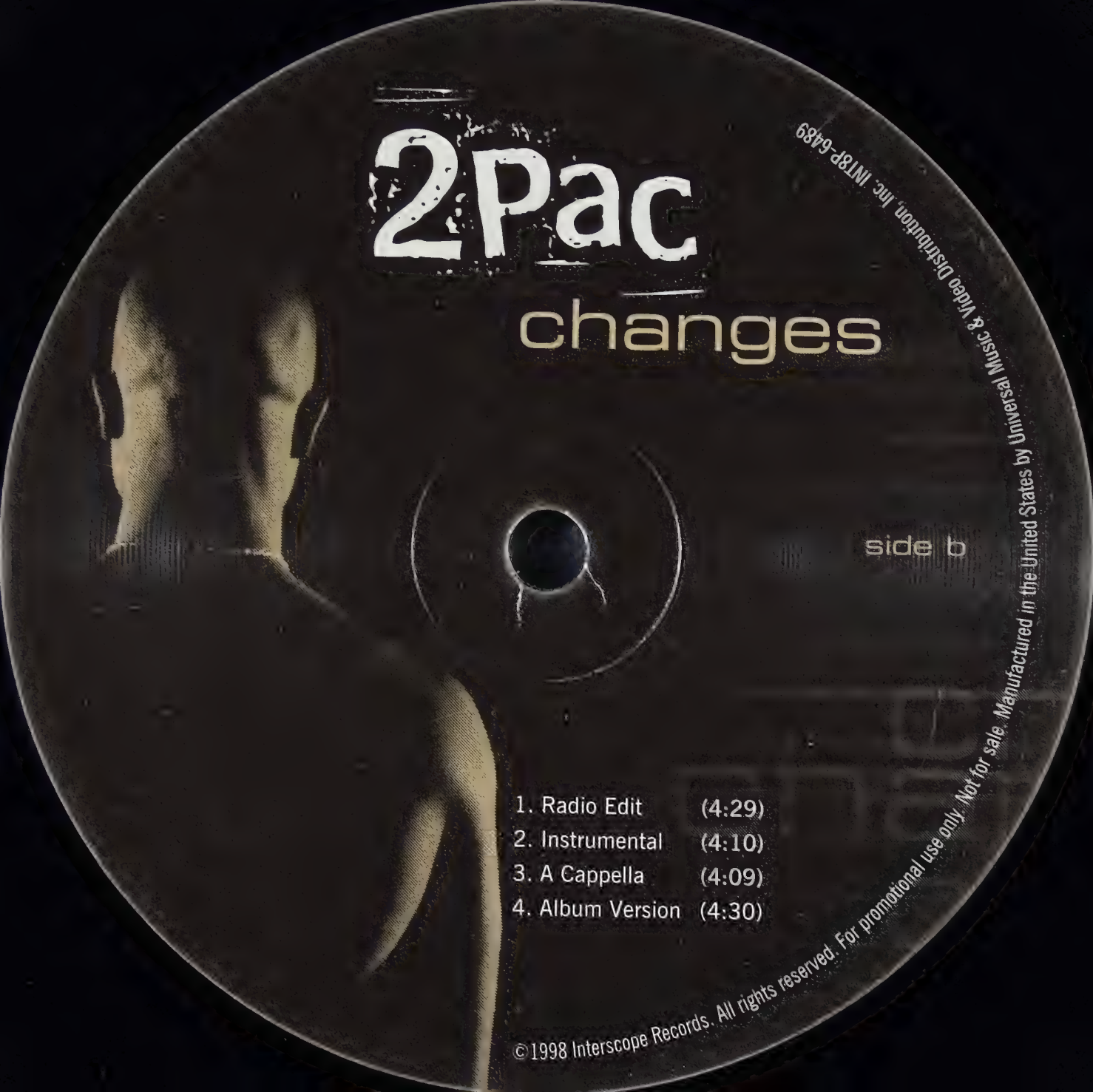
changes

side a

1. Radio Edit (4:29)
2. Instrumental (4:10)
3. A Cappella (4:09)
4. Album Version (4:30)

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2Pac

changes

side b

1. Radio Edit (4:29)
2. Instrumental (4:10)
3. A Cappella (4:09)
4. Album Version (4:30)

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MC

BREED

OTHER SIDE

1. **Tight Mix 5:07**
2. **Street Mix 5:07**

THIS SIDE

3. **Album Mix 5:06**
4. **Instrumental 5:07**

CONTAINS EXPLICIT LYRICS

12-PO 181

B SIDE

Music Written by Colin Wolfe • Lyrics Written by D.O.C. • Produced by Colin Wolfe, D.O.C. and Eric Breed • Originally Recorded at Workshop Studios, Atlanta
Instruments by Colin Wolfe • Songs 1, 2 and 4 Remixed at KALA Recording Studio, Atlanta by Slamm and Jimmy O'Neill • Song 3 Recorded at Workshop Studios, Atlanta
Mixed by Colin Wolfe at KALA Recording • Published by Nut House Music, (ASCAP) and Funky Shit, (BMI) • Art Direction and Design by FPD3



SDEG



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From the Album
The New Breed
WRA 8120

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1991

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RECORDS

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RECORDS

NOT FOR SALE



STEADY B

SIDE A-STEREO

1133-1-JDAB

(1133-1-JDAB-A)

33 1/3 RPM

1. LET THE HUSTLERS PLAY (Extended Remix)* 5:30

(W. McGlone/L. Goodman/W. Griggs)

2. LET THE HUSTLERS PLAY (Radio Edit) 4:21

(W. McGlone/L. Goodman/W. Griggs)

(Original versions from the "Let The Hustlers Play" album, 1122-1-J)

PRODUCED BY LAWRENCE GOODMAN AND CHUCK NICE

EXECUTIVE PRODUCER: LAWRENCE GOODMAN

MIXED AND ARRANGED BY LAWRENCE GOODMAN

*SPECIALLY REMIXED BY LAWRENCE GOODMAN

Zomba Enterprises Inc., ASCAP

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STEADY B



SIDE B-STEREO

1133-1-JDAB

(1133-1-JDAB-B)

33 1/3 RPM

1. ON THE REAL TIP* 2:27

(L. Goodman/W. McGlone)

(from the "Let The Hustlers Play" album, 1122-1-J)

1. LET THE HUSTLERS PLAY (Instrumental) 4:22

(W. McGlone/L. Goodman/W. Griggs)

1. ON THE REAL TIP (INSTRUMENTAL)* 2:27

(L. Goodman/W. McGlone)

(Original versions from the "Let The Hustlers Play" album, 1122-1-J)

*PRODUCED BY LAWRENCE GOODMAN AND STEADY B
PRODUCED BY LAWRENCE GOODMAN AND CHUCK NICE

EXECUTIVE PRODUCER: LAWRENCE GOODMAN
MIXED AND ARRANGED BY LAWRENCE GOODMAN
Zomba Enterprises, Inc., ASCAP

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organic thoughts
the **PUREST** form

BLAZE THE WORLD

• R E C O R D S •

BLAZE THE WORLD PUBLISHING (BMI)



side

DRUMS
STUDIO

- 01. intro (who's this?)
- 02. check the flow
- 03. world renowned (feat. large prof.)
- 04. hypnotic travellin

organic!thoughts
the **PUREST** form

BLAZE THE WORLD

• R E C O R D S •

BLAZE THE WORLD PUBLISHING (BMI)

B
side

DRUMS
STUDIO

- 05. no1 can rise above me
- 06. higher degree
- 07. get fonkee (interlude)
- 08. bad reception
- 09. next levelists

organic!thoughts
the **PUREST** form

BLAZE THE WORLD

• RECORDS •

BLAZE THE WORLD PUBLISHING (BMI)

C

side

DRUMS
STUDIO

- 10. soul movement
- 11. done wit dat (interlude)
- 12. be alright (feat. prince poetry & uniq)
- 13. renaissance
- 14. no options (feat. chan)

organic!thoughts
the **PUREST** form

BLAZE THE WORLD

• RECORDS •

BLAZE THE WORLD PUBLISHING (BMI)



side

DRUMS
STUDIO

15. everything must change
(feat. slo-mo & mush mouf)

16. jazzbox (interlude)

17. get it right (feat. peril-l)

18. all too easy (feat. uniq)

Tommy BOY[®]



TB 944 A

Pub: GLG Two Music Pubhowyalike
Publishing (BMI)
Produced by Shock-G for
Stayin' Busy Productions
Executive producer: Atron Gregory for
TNT Records, Inc.
Background vocals by Money-B and
Fuze with the Talkhowyalike
Vocal Squad
Bassline and sample arrangements
by Shock-G

© 1989 Tommy Boy Music, Inc.

33 $\frac{1}{3}$ RPM

THE HUMPTY DANCE

4:40

(G Jacobs)

Mini-Hump Radio Mix

**digital
underground**

Another cut from the Underground's forthcoming album
SEX PACKETS (TB 1026)

Distributed by Tommy Boy Music, 1747 First Avenue, New York, NY 10128

Tommy BOY[®]



TB 944 B

Publ' GLG Two Music Pubhowyalike
Publishing (BMI)
Produced by Shock-G for
Stayin' Busy Productions
Executive producer Alron Gregory for
TNT Records, Inc
Background vocals by Money-B and
Fuze with the Talkhowyalike
Vocal Squad
Bassline and sample arrangements
by Shock G

© 1989 Tommy Boy Music, Inc.

33 $\frac{1}{3}$ RPM

THE HUMPTY DANCE

6:28

(G Jacobs)

Bonus Hump Mix

THE HUMPTY DANCE

3:16

(G Jacobs)

Humpstrimental Mix

**digital
underground**

Another cut from the Underground's forthcoming album
SEX PACKETS (TB 1026)

Distributed by Tommy Boy Music, 1747 First Avenue, New York, NY 10128



Schoolly D

Records

Schoolly D

SIDE A
1238-1-JD
33 1/3 RPM
(1238-1-JD-A)



1241-41238-1

- 1. LIVIN' IN THE JUNGLE** (Album Version) **3:34**
(J.B. Weaver Jr.)
- 2. LIVIN' IN THE JUNGLE** (Single Edit) **3:34**
(J.B. Weaver Jr.)
- 3. LIVIN' IN THE JUNGLE** (Instrumental) **3:34**
(J.B. Weaver Jr.)

Written Produced Arranged and Shitted out by Schoolly D
Mixed by Schoolly D and Joe "The Butcher" Nicolo
Engineered by Joe "The Butcher" Nicolo
Recorded and Mixed at Studio 4, Philadelphia, PA
Turntables and Bullshit by Code Money
Willesden Music Inc. BMI

© 1989 Zomba Recording Corp
MADE IN U.S.A.

AN ORIGINAL SOUND RECORDING MADE BY
ZOMBA RECORDING CORPORATION
from the album "AM I BLACK ENOUGH FOR YOU?" #1237-1-J



Schoolly D
Records

Schoolly D

SIDE B
1238-1-JD
33 1/3 RPM
(1238-1-JD-B)



- 1. GUCCI AGAIN** (Album Version) **3:55**
(J.B. Weaver Jr.)
- 2. GUCCI AGAIN** (Single Edit) **3:50**
(J.B. Weaver Jr.)
- 3. GUCCI AGAIN** (Instrumental) **3:09**
(J.B. Weaver Jr.)

Written Produced Arranged and Shitted out by Schoolly D
Mixed by Schoolly D and Al "Fat Piece of Shit" Alberts, Jr.
Engineered by Al "Fat Piece of Shit" Alberts, Jr.

Recorded and Mixed at Sound Spa, Chesterfield, PA
Turntables and Bullshit by Code Money
Keyboards by Carl "The Body" Angstadt
Willesden Music Inc. BMI

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MADE IN U.S.A.

AN ORIGINAL SOUND RECORDING MADE BY
ZOMBA RECORDING CORPORATION
from the album "AM I BLACK ENOUGH FOR YOU?" #1237-1-J

ET

Records

J. BONNIE

featuring

Knight & Kandy

ET-001

SIDE A

FGG Music
(BMI)

1988

ET Records

33 $\frac{1}{3}$ RPM

Produced by

Danny Jordon

Eddie Singleton

Excutive Producer

Ben Felcone

Dance Mix and Remix by

Mike Rochelle

My Boy Friend's Back
Vocal

Bob Feldman, Jerry Goldstein

Richard Gottera

ET
Records
J. BONNIE
featuring
Knight & Kandy

ET-001
SIDE B
FGG Music
(BMI)
1988
ET Records

33 $\frac{1}{3}$ RPM

Produced by
Danny Jordon
Eddie Singleton
Excutive Producer
Ben Felcone
Dance Mix and Remix by
Mike Rochelle

My Boy Friend's Back
Instrumental

Bob Feldman, Jerry Goldstein
Richard Gottera

Crouching Tiger, Hidden Dragon Remix Disk

Side A: 1-4 The Eternal Vow (cello 2:52; percussion 2:55; rawap 0:44; orchestra 2:32) 5-6 Night Fight (percussion 3:16; rattle 0:20) 7-14 Sound Effects (wind and percussion 0:12; sword drawn 0:11; loud crash 0:14; loud sword drawr

Side B: 1-5 CoCo Lee vocal only "Love Before Time" (Verse I 0:57; Verse II 0:15; Chorus 1:02; Bridge 0:13; End 0:16) 6-10 "Love Before Time"-MANDARIN version (0:56; 0:14; 1:02; 0:13; 0:16) CoCo Lee vocalizations 11-17 (0:14; 0:07; 0:08; 0:07; 0:06; 0:07; 0:08)



NOTICE TO REMIXERS

THE ATTACHED/ENCLOSED MATERIALS ARE PROVIDED TO YOU FOR THE SOLE PURPOSE OF CREATING REMIXED VERSIONS OF THE SOUNDTRACK RECORDINGS CONTAINED ON THEREIN. THE [ATTACHED/ENCLOSED] DISC, THE RECORDINGS, AND ALL REMIXES CREATED FROM THESE MATERIALS SHALL REMAIN THE PROPERTY OF SONY AND MAY NOT BE USED FOR ANY PURPOSE OTHER THAN PURELY PROMOTIONAL ACTIVITIES (EG., RADIO BROADCAST), AND MAY NOT BE SOLD OR TRANSFERRED TO ANY THIRD PARTY OR BE EXPLOITED FOR ANY COMMERCIAL PURPOSE.

BY ACCEPTING THESE MATERIALS, I AGREE TO THE FOREGOING RESTRICTIONS AND AGREE TO RETURN ALL DISCS AND REMIXES TO SONY UPON REQUEST.



36235



33 $\frac{1}{3}$ RPM

Printed in
Western Germany

Licensed from

Beats Breaks & Scratches

THE ULTIMATE BREAKBEAT COLLECTION

1. 128 BPM – Hip House (3.00)
2. 124 BPM – Monster Beats (3.00)
3. 108 BPM – Secret Beats (3.00)
4. 105 BPM – Dopejam (3.00)
5. 124 BPM – Pleasure Break (2.50)
6. 126 BPM – Deep House (1.50)
7. 104 BPM – Garibaldi Beats (3.00)

**All tracks written, produced
and mixed by Simon Harris.**

Published by



EMI MUSIC



36235



33 1/3 RPM

Printed in
Western Germany

Licensed from

B

Beats Breaks & Scratches

THE ULTIMATE BREAKBEAT COLLECTION

1. 110 BPM – 45 Rocks The Spot (3.00)
2. 122 BPM – Scandalous Riddim (3.00)
3. 122 BPM – Racing Loop (3.00)
4. 119 BPM – Dancefloor Drums (3.00)
5. 121 BPM – Southern Stylet Fashion (3.00)
6. EFFECTS & SCRATCHES 1.-50.

**All tracks written, produced
and mixed by Simon Harris.**

Published by





**ST 001
STEREO**

Executive Producers:
M. Lacroix/R. Bucano/
Jazzy Jay
Produced by:
Maxwell Dixon
Arranged by:
M. Dixon/B. Brickle

**33 1/3 RPM
SIDE 1**

Cut 1 Rap
Cut 2 Reggae Toast
Edited by:
Eric & Omar Santanna
Engineered by:
Skeff
Mastered At
Frankford/Wayne

**"SEXY"
THE MASTERS OF CEREMONY**

(M. Dixon, T. Dixon, D. Barron)

featuring Don Barron

© © Strong City Music SESAC 1986



ST 001
STEREO

Executive Producers:
M. Lacroix/R. Bucano/
Jazzy Jay
Produced by:
Maxwell Dixon
Arranged by:
M. Dixon/B. Brickle

33 1/3 RPM
SIDE 2

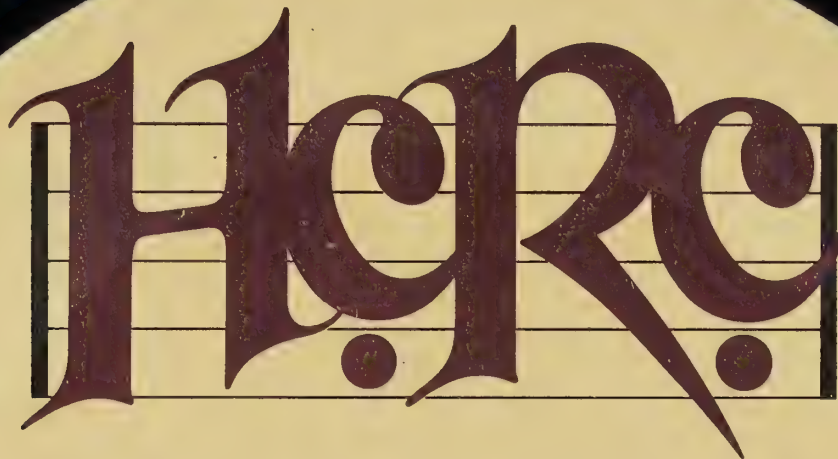
Dub with Fierce
Bonus Beats
Edited by:
Eric & Omar Santanna
Engineered by:
Skeff
Mastered At
Frankford/Wayne

"SEXY"
THE MASTERS OF CEREMONY

(M. Dixon, T. Dixon, D. Barron)

featuring Don Barron

© © Strong City Music SESAC 1986



HOUSTON CONNECTION RECORDING CORPORATION

4W9 03074

(4W9-03074-AS)

© 1982 Houston Connection
Recording Corp.

STEREO

SIDE 1

Time: 7:18

X-25 BAND

"BLACK HOLE BOP"

Jimi Kinnard

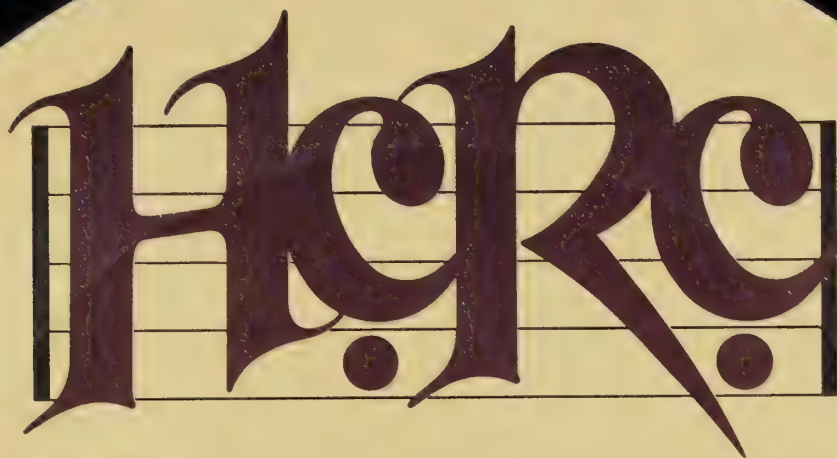
Produced by Jimi Kinnard

Copyright 1982 by HCRC

Distributed by CBS

FUNTOWN MUSIC, INC.
(BMI)

MANUFACTURED BY HOUSTON CONNECTION RECORDING CORPORATION 7600 WEST TIDWELL HOUSTON, TEXAS 77040



HOUSTON CONNECTION RECORDING CORPORATION

4W9 03074

(4W9-03074-BS)

© 1982 Houston Connection
Recording Corp.



STEREO

SIDE 2

Time: 6:12

X-25 BAND

"JAM IT"

Jimi Kinnard

Produced by Jimi Kinnard

Copyright 1982 by HCRC
Distributed by CBS

FUNTOWN MUSIC, INC.
(BMI)

MANUFACTURED BY HOUSTON CONNECTION RECORDING CORPORATION 7600 WEST TIDWELL HOUSTON, TEXAS 77040



Jugglers Reunion

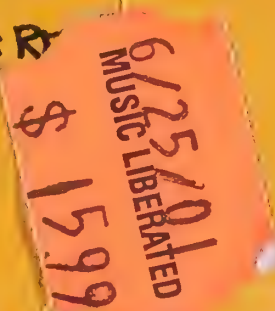
FR1-0001

STEREO

2 1/3 R



1. Dat Ass
2. Slow Juggles
3. Beats 4 Dat Ass
4. Magic Man



Produced by DJ Jugglenot
Executive Producer: Ken Williams
For More Info: 718-398-2225

Manufactured & Dist. By
J&D Music
1859 Flatbush Ave.
Brooklyn, NY 11210

Jugglers Union

FL1-0001

2+REO
33 1/3 RPM

**BLOATED
side**

1. Who's Fast
2. Break "Deez Nutz" Down
3. Speedy Juggles
4. Spare Beats
5. Cuts And Bu-Tats
6. Cuttin' Like A Maniac

Produced by DJ Jugglenot
Executive Producers: Ken Williams
For More Info: 718-398-2225

CELLULOID

**SPIN CYCLE
A CELLULOID SAMPLER**

**CEL 175
STEREO
33 1/3 RPM**

**PROMOTIONAL COPY
NOT FOR SALE
SIDE A**

1. MEGAMIX II: WHY IS IT FRESH? 4:10

**D. ST. (By D. Showard with selected songs from Celluloid Records)
Chu Teh Music/BMI Produced by D. ST.**

2. ABELE DANCE 3:40

MANU DIBANGO (By M. Dibango & M. Melssonnier)

"Island U.S.A. Music/BMI"

"Produced by Martin Melssonnier"

3. MEAN MACHINE 4:38

D. ST. & JALALUDDIN M. NURIDDIN

(Lyrics: J. Nuriddin; Music: D. Showard)

**Spoet Music/BMI, Douglas Music/ BMI, Chu Teh Music/BMI
Produced by D. ST.**

**©1984 Celluloid Records
155 West 29 St.
New York N.Y. 10001
(212) 714-0033**

CELLULOID

**SPIN CYCLE
A CELLULOID SAMPLER**

**CEL 175
STEREO
33 1/3 RPM**

**PROMOTIONAL COPY
NOT FOR SALE
SIDE B**

1. YOU CAN MAKE IT 3:20

THE REBELS

(By S. Brown & B. Fowler) Chu Teh Music / BMI

Produced by Steven Brown & Bernard Fowler

2. ODEON 4:13

B-SIDE With BERNARD FOWLER

(By Bustello, B. Fowler & Leral) Chu Teh Music/ BMI

Produced by Afrika Bambaataa, Leral & Bernard Zekri

3. AMADOU TILO 3:03

TOURÉ KUNDA

(By I. Touré & S.T. Touré) Ed. Societe Touré Kunda/SACEM

Produced by Olivier Hollard for Societe Touré Kunda

©1984 Celluoid Records

155 West 29th St.

New York, N Y 10001

(212) 714-0033

SOLID CHECK

ANTOINETTE

NPS50075
Hype Side
33 1/3 RPM

NEXT
PLATEAU
RECORDS INC.

UNFINISHED BUSINESS

(Fingerprints/Douglas Harriott)

1. Vocal 3:38
2. Instrumental 3:38
3. Acappella :19

Produced by Hurby Luv Bug
Engineered by The Record Lord Andre DeBourg
From the LP Hurby's Machine
"The House That Rap Built"

Next Plateau Music/Turnout Bros. Music (ASCAP)

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Next Plateau Records.

DISTRIBUTED & MANUFACTURED BY NEXT PLATEAU RECORDS INC. 1650 BROADWAY NEW YORK CITY

SOUND CHECK

ANTOINETTE & HURBY'S MACHINE

NPS50075
Dope Side
33 1/3 RPM

PLATEAU
NEXT
RECORDS INC.

HIT 'EM WITH THIS

(Fingerprints/Douglas Harriott)

- 1. Vocal 4:04**
- 2. Instrumental 4:04**
- 3. Acappella :11**

Produced by Hurby Luv Bug

Engineered by The Record Lord Andre DeBourg

From the LP Hurby's Machine "The House That Rap Built"

(PLS1009, STMS1009, PLCD1009)

Next Plateau Music/Turnout Bros. Music/

Kykeva Music (ASCAP)

© 1988 Sound Check/

next Plateau Records.

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a PolyGram company



Def 161-1
This Side
33 1/2 RPM
Stereo

Wise Guys

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SATISFACTION

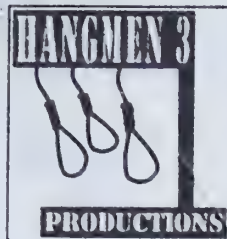
1. Radio Edit
2. Xplicit
3. Instrumental
4. Acappella

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a PolyGram company



Def 161-1
That Side
33 1/2 RPM
Stereo

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Wise Guys

IN THE COMPANY (Of Killaz)

1. Radio Edit
2. Xplicit
3. Instrumental
4. Acappella

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Labels Recordings

COLUMBIA



MAX & SAM

15 1/4" 45 RPM
STEREO

© 1994 Holloway
Productions, Inc.



44 77427

XSS 77427 IL

1. YOUNG MAN RUMBLE (Smooth Philly Style) 4:35

2. YOUNG MAN RUMBLE (Original) 4:47

Written by: Kellerman, S. Kellerman, J. Nicole. Produced by: Joe "The
Butcher" Nicolo/Mixed by Joe "The Butcher" Nicolo. Mastered
by: Josh Wink (DJ Wink). Published by: Kellerman,
Kellerman & Nicole/Publishers, MaSahla & Publishing, Inc.
Kellerman Music/Sony Songs, Inc. (BMI)

**RUFF
HOUSE
RECORDS**

COLUMBIA

MAX & SAM

44 77427
STEREO
COLUMBIA
PRODUCTION

44 77427
COLUMBIA

1. YOUNG MAN RUMBLE (Original Instrumental) 3:00
2. YOUNG MAN RUMBLE (Drum Mix) 3:57
3. YOUNG MAN RUMBLE (A Cappella) 3:18

© 1994 by Max & Sam/Kellerman & Nicole. Produced by Max & Sam.
"The Outcher" Nicole/Mixed by Joe "The Doctor"
Nicole"/Publishers: MaSaHaJa Publications,
Inc./Lindler Music/Sony Songs, Inc. 1994



RECORDS
TM

L.A. DREAM TEAM

SIDE I
IN THE
HOUSE

33 $\frac{1}{3}$ RPM
STEREO
DTR-631

THE DREAM TEAM **IS IN THE HOUSE!**

(Rudy Pardee-Chris Wilson) Beblica Music ASCAP

Produced by Courtney Branch

Co-Produced by Tracy Kendrick

Executive Producer: Rudy Pardee

Written by Rudy Pardee & Chris Wilson

Arranged & Composed by

Rudy Pardee & Michael Perlson

TM 1985 Dream Team Records

Mfg. & Dist. by Macola Record Co.

6209 Santa Monica Blvd.

Hollywood, CA 90038

(213) 469-5821



RECORDS
TM

L.A. DREAM TEAM

SIDE II
OUT THE
HOUSE

33 $\frac{1}{3}$ RPM
STEREO
DTR-631

THE DREAM TEAM **IS IN THE HOUSE!**

(Rudy Pardee-Chris Wilson) Beblca Music ASCAP

Produced by Courtney Branch

Co-Produced by Tracy Kendrick

Executive Producer: Rudy Pardee

Written by Rudy Pardee & Chris Wilson

Arranged & Composed by

Rudy Pardee & Michael Perlson

TM 1985 Dream Team Records

Mfg. & Dist. by Macola Record Co.

6209 Santa Monica Blvd.

Hollywood, CA 90038

(213) 469-5821

Manufactured & Distributed by:
NASTYMIX RECORDS
© 1989 LOCKED UP MUSIC, BMI
© 1989 NASTYMIX RECORDS
IGU 76982-1
Mastered by RON McMASTER

SIR MIX-A-LOT BEEPERS

33 $\frac{1}{3}$
STEREO

A

NASTYMIX RECORDS

PROMOTION ONLY

**PLAY IT!
& SAY IT!**

1. BEEPERS* (IN TOUCH REMIX)

SIR MIX-A-LOT

*Original version available on the LP, CD and Cassette "Seminar".
Written, composed, programmed, performed, produced
and engineered by SIR MIX-A-LOT.
Recorded at the MIX-A-LOT STUDIOS.
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is a violation of applicable laws.

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© 1989 NASTYMIX RECORDS
IGU 76982-1
Mastered by RON McMASTER

SIR MIX-A-LOT BEEPERS

33 $\frac{1}{3}$
STEREO

B NASTYMIX RECORDS

PROMOTION ONLY

**PLAY IT!
& SAY IT!**

1. PLAYERS
2. BEEPERS* (IN TOUCH EDIT)

SIR MIX-A-LOT

*Original version available on the LP, CD and Cassette "Seminar"
All songs written, composed, programmed, performed,
produced and engineered by SIR MIX-A-LOT.
Recorded at the MIX-A-LOT STUDIOS.
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is a violation of applicable laws.

MC LYTE

10% DIS

RADIO VERSION/5:00

ACAPELLA/4:30

**DMD 1152
ROUGH
SIDE**



**STEREO
33 1/3 RPM**

(MC Lyte, Emcee Milk Dee, DJ Gizmo) First Priority Music, BMI
ST-DM-54050/54051-SP

Produced by Audio Two for First Priority Music Brooklyn, N.Y.

Executive Producer: Nat Robinson

Special versions of the forthcoming First Priority LP 90905

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MC LYTE

10% DIS

ORIGINAL* / 5:00

(MC Lyte, Emcee Milk Dee, DJ Gizmo)

KICKIN' 4 BROOKLYN 2:21

(MC Lyte, Emcee Milk Dee)

**DMD 1152
TOUGH
SIDE**



**STEREO
33 1/3 RPM**

Both tracks published by First Priority Music, BMI

ST-DM-54052 / 54053-SP

Produced by Audio Two for First Priority Music Brooklyn, N.Y.

Executive Producer: Nat Robinson

From the forthcoming First Priority LP 90905

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A WARNER COMMUNICATIONS COMPANY

***In
The Mix!***

SHAD-01



Live!

SHAD-01

THE PSYCHO REALM

PSYCHO CITY BLOCKS/PSYCHO INTERLUDE
SHOWDOWN
THE BIG PAYBACK
PREMONITIONS

STEREO

C2 68153
AL 68633

SIDE ONE



COLUMBIA

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THE PSYCHO REALM

INTERLUDE/STONE GARDEN/INTERLUDE
TEMPORARY INSANITY
DOORS INTRO/CONFESSIONS OF A DRUG ADDICT

STEREO

C2 68153
BL 68633

SIDE TWO



COLUMBIA

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THE PSYCHO REALM

WHO ARE YOU INTERLUDE/BULLETS
LOVE LETTERS INTRO/LOVE FROM THE SICK SIDE
R.U. EXPERIENCED/OUTRO
PSYCLONES

STEREO

C2 68153
AL 68634

SIDE THREE



COLUMBIA

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THE PSYCHO REALM

LOST CITIES

LA CONECTA INTRO/LA CONECTA (PT.1)
LA CONECTA (PT.2)/GOIN' IN CIRCLES OUTRO

STEREO

C2 68153
BL 68634

SIDE FOUR



COLUMBIA

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"Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada



RECORDINGS™

TAWANA ROSS

Da East Neva Sleeps

SIDE A
STEREO
MADE IN USA

HDB00014
12" SINGLE
33 1/3 RPM

1 Da East Neva Sleeps (T. Ross) - 4:07 (Vocal)

2 Da East Neva Sleeps (T. Ross) - 4:07 (Instr)

Produced by Conga & Asim for Trak Pak Productions

Engineered by Conga for Trak Pak Productions

Recorded at Thug's Crypt, Staten Island, New York

System: Lyfe Music / Urban Elements Music, BMI

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Manufactured and Distributed by Headbusta' Recordings • P.O. Box 730585 • Elmhurst, N.Y. 11373



RECORDINGS™

TAWANA ROSS

SIDE B
STEREO
MADE IN USA

Da East Neva Sleeps

HDB000011
12" SINGLE
33 1/3 RPM

1 Let's Git It On (T. Ross) - 3:42 - (Vocal)

2 Let's Git It On (T. Ross) - 3:42 - (Instr)

Produced by C-maja & A-sharp for Trak Pak Productions

Engineered by C-maja for Trak Pak Productions

Recorded at Tha' Crypt, Staten Island, New York

Systa IV Lyfe Music / Urban Peasants Music, BMI

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the **PREMIER**

livin' in the field

1. Coming From The Field (Street Life)

Playas Club / Futuristic Records

Written by B. Blakley / X. Cody / J. Williams

Prod by Phat Traxx / Smokehouse Pub. ASCAP

Recorded at Phat Traxx Spfld MA

2. The Trinity

World Premier / Bob Nice Productions

Written by E. Green / D. Roberson / V. Mondon / Prod by Bob Nice

Pay Ya Dues Pub. BMI / Recorded at Phat Traxx Spfld MA

Contains sample from Pete Rock and C.L. Smooth



33.3 RPM
STEREO

© 1997 D.F.O. Records / 94 State St. Court Sq. Bldg Suite 250 / Spfld, MA 01103 / 413-739-4793 / All songs mastered at Pine Traxx / Holyoke, MA

the **PREMIER**

livin' in the field

1. Something You Should Know

Jamie Liddell / Phat Traxx / City Hit

Written and Prod. by Phat Traxx

Smokehouse. ASCAP / Pay Ya Oues BMI

Recorded at Phat Traxx Spfld MA

2. Instrumental

3. A Cappella

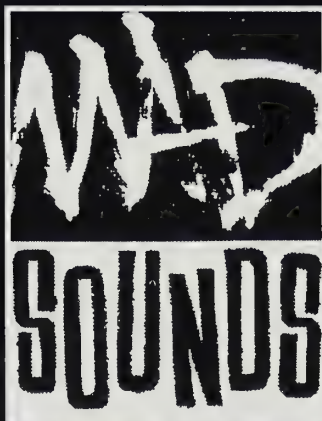


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6 38045 00031 2

94 State St. Court Sq. Bldg Suite 250 / Spfld, MA 01103 / 413-739-4793

MA
All songs mastered at Pine Trax / Holyoke



TM

PAULA PERRY

"EXTRA, EXTRA"

a PolyGram company

STEREO

33 1/3 RPM

1. Radio Version (4:09)

2. LP Version (4:09)

3. Instrumental (4:09)

Written by D. Wees, G. Martin

PRODUCED BY DJ PREMIER FOR WORKS OF MART, INC.

Ad. Familiar Faces Entertainment/Gifted-Pearl Music/EMI April (ASCAP)

Additional Vocals: Nikki D & Que 45

Cut & Scratches: DJ Premier

EXECUTIVE PRODUCERS: MASTA ACE (M.A.) & MISTER CEE

FOR SCOTT BILLIAM PRODUCTIONS, INC.

ASSOCIATE EXECUTIVE PRODUCER: JONATHAN POLLACK

A&R Direction: Mister Cee for Scott Billiam Productions, Inc.

LP Version appears on the forthcoming Paula Perry "Tales From Fort Knox"

Vinyl, CD and Cassette 314530898-1/2/4

Management: Nikki D, for Black Spirit Management

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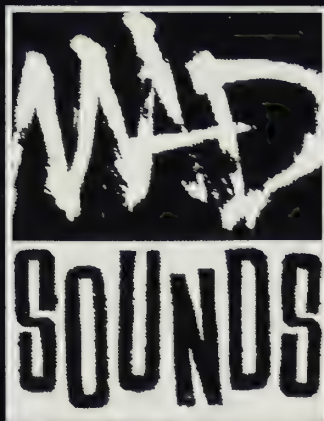
374833043-1

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374833043-1

SIDE A

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TM

PAULA PERRY

"DOWN TO DIE FOR THIS" (Featuring Jesse West Of 24/7)

a PolyGram company

STEREO
33 1/3 RPM

FOR PROMOTIONAL
USE ONLY / NOT FOR SALE

374633043-1

SIDE B

1. Radio Version (4:10)
2. LP Version (4:10)
3. Instrumental (4:10)

Written by Q. Wages, Q. Harvey, J. Williams

PRODUCED BY EASY MO BEE FOR BEE MO EASY PRODUCTIONS, INC.

1. Familiar Faces Entertainment/Bee Mo Easy/EMI April/Ros-World Music (ASCAP)

Jesse West of 24/7 appears courtesy of Franchise/Loud Records

EXECUTIVE PRODUCERS: MASTA ACE (M.A.) & MISTER CEE

FOR SCOTT BILLIAM PRODUCTIONS, INC.

ASSOCIATE EXECUTIVE PRODUCER: JONATHAN POLLACK

A&R Direction: Mister Cee for Scott Billiam Productions, Inc.

LP Version appears on the forthcoming Paula Perry "Tales From Fort Knox"

Vinyl, CD and Cassette 314530898-1/2/4

Management: Nikid B. for Black Spirit Management

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Mastered by EDDY SCHREYER, Future Disc

HIGH
PERFORMANCE®

HERE'S A PARTY JAM

From the forthcoming LP
"All Things Considered"

33 $\frac{1}{3}$
STEREO

A

NASTYMIX RECORDS

1. HERE'S A PARTY JAM (EDIT)
2. HERE'S A PARTY JAM (CLUB REMIX)*

Written by Maurice Owens & Ron Stewart. Programmed & produced
by Ron Stewart and High Performance. Engineered by Brett Eliason.

*Remix by NASTY NES RODRIGUEZ & Ron Stewart.

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HIGH
LP
PERFORMANCE®

THE HILL

From the forthcoming LP
"All Things Considered"

33 $\frac{1}{3}$
STEREO

1

NASTYMIX RECORDS

1. THE HILL

— 2. HERE'S A PARTY JAM (DUB)

Written by Maurice Owens & Ron Stewart. Programmed & produced
by Ron Stewart and High Performance. Engineered by Brett Eliason.
Remix by 'NASTY' NES RODRIGUEZ & Ron Stewart.
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M-LOW RECORDS

STEREO

33 1/3 RPM

Executive Producers
M. LaCroix R. Bucano

Produced by
Wayne & Charlie

Arranged by
W. Garland C. Wright III Johnny G.

Engineered by
Kevin Reynolds

Side A

Vocal: 5:30

Dub Version 5:01

81658-ML

Mixed by
M. Supreme, Johnny G.
R. Casper the Friendly Ghost

Recorded at
INS Studio N.Y.

Mastered At
Frankford/Wayne N.Y.

"PARTY RIGHT"

**Wayne & Charlie
with D.J. Lee and
The Good and
Fruity Crew**

© M-Low Music 1986

Published by Milt-Just Music ASCAP

Music Lovers of the World 120 Alcott Place, New York, NY 10475 • (212) 671-6842

M-LOW RECORDS

STEREO
33 1/3 RPM

Executive Producers
M. LaCroix R. Bucano

Produced by
Wayne & Charlie

Arranged by
W. Garland C. Wright III Johnny G.

Engineered by
Kevin Reynolds

Side B

Instrumental 5:30

81658-ML

Mixed by
M. Supreme, Johnny G.
H. Casper the Friendly Ghost

Recorded at
INS Studio N.Y.

Mastered At
Frankford/Wayne N.Y.

"PARTY RIGHT"

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Music Lovers of the World • 120 Alcott Place, New York, NY 10475 • (212) 671-6842

AVENUE
D I S T R I B U T I O N

KMSM Featuring KIDD MONEY

**DJ 1204
SIDE A**

**FOR PROMOTIONAL USE
ONLY - NOT FOR SALE**

“GANGSTER WALKIN’ ” 4:43

Produced by Sean Chavis & Shawn Pross/Executive Producers -
James Alexander, Priscilla Taylor & David Paige/Taken From

The Avenue Cass/CD “BLACK ENIMIE” AVE 9100

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1-901-388-1190

AVENUE
D I S T R I B U T I O N

KMSM Featuring KIDD MONEY

**DJ 1204
SIDE B**

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ONE • GREY BREAKS • VOL UMME



GREY BREAKS VOL. 1



A FUNK ON THE BRAIN//BIG BLUNT BREAK A
ON THE DOWN LOW//TRIPLE X GROOVE
LAI D BLACK//GO BROOKLYN
B DOLLAR SIGNS//MOON BUMP B
HEAVY SOMETHING//LOOK NO FURTHER
GAP JAM//DO IT YOURSELF BREAK ONE
PRODUCED, MIXED, AND ARRANGED
BY DJ GREYBOY

1993



ILL BISKITS

STEREO
33 1/3 RPM

PR 6478
A SIDE

GOD BLESS YOUR LIFE

Album Version 4:24

(D. Durant, M. Warren) Stale Biskits Music/327 Music, ASCAP ST-DM-76847

Produced by Myke Loe for Dangerous Mind Productions

Recording Engineer: Michael "M.J." Gilbert

Assistant Recording Engineer: Rob "Evil Rob" Farrell

Mixing Engineer: NealHPogue for NHP Sound Inc.

Assistant Mixing Engineer: Stefano "Steve Sola"

Contains elements from "Tryin' To Get The Feeling Again" by David Pomerantz (ASCAP);
administered by Warner/Chappell Music. Recording sample used courtesy of
Sony Music Entertainment.

Executive Producers: Bryant Reid and Cameron Walker

All Scratches by Myke Loe

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ILL BISKITS

STEREO
33 1/3 RPM

PR 6478
B SIDE

GOD BLESS YOUR LIFE

A cappella 4:08

Instrumental 4:24

(D. Durant, M. Warren) Stale Biskits Music/327 Music, ASCAP ST-DM-76921-79619

Produced by Myke Loe for Dangerous Mind Productions

Recording Engineer: Michael "M.J." Gilbert • Assistant Recording Engineer: Rob "Evil Rob" Farrell

Mixing Engineer: NealHPogue for NHP Sound Inc.

Assistant Mixing Engineer: Stefano "Steve Sola"

Contains elements from "Tryin' To Get The Feeling Again" by David Pomerantz (ASCAP);
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Music Entertainment.

Executive Producers: Bryant Reid and Cameron Walker

All Scratches by Myke Loe

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DEAD RINGAZ

SIDE A

HUSH
Entertainment

1. GUNJA HONORS REMIX 3:56

PRODUCED BY: R. RY*STARR YOUNG, DEAD RINGAZ
WRITTEN BY: RA' RINGA, NICK-C-KNOCKS, ROC
SAMPLE: ONE NIGHT LOVE AFFAIR BY INNER LIFE

2. GUNJA HONORS 5:09

PRODUCED BY: Q' STYLE, EARL HUGGINS
WRITTEN BY: Q' STYLE, ROC, RA' RINGA,
NICK-C-KNOCKS

DEAD RINGAZ

SIDE B

HUSH
Entertainment

3. GUNJA HONORS PARTY MIX 4:15

PRODUCED BY: R. RY*STARR YOUNG, DEAD RINGAZ
WRITTEN BY: RA' RINGA, NICK-C-KNOCKS, ROC
SAMPLE: ONE NIGHT LOVE AFFAIR BY INNER LIFE

4. GUNJA HONORS REMIX INSTRUMENTAL 4:55

PRODUCED BY: R. RY*STARR YOUNG, DEAD RINGAZ
WRITTEN BY: R. RY* STARR YOUNG, DEAD RINGAZ
SAMPLE: ONE NIGHT LOVE AFFAIR BY INNER LIFE

5. CASH FLOW 4:20

PRODUCED BY: NICK-C-KNOCKS, Q' STYLE
WRITTEN BY: Q' STYLE, ROC, RA' RINGA,
NICK-C-KNOCKS

EXECUTIVE PRODUCERS:
EARL HUGGINS, BEAU HUGGINS

Raw Breed

BL-02-A

SVT
promo

MAIN

Excalibur

BL-02-B

MAIN

Tone Kapone

50136-A

"Down for Mine"

**1-Main Mix
2-Clean Mix**

Mastered at Westside Sound by Chris Scott

Tone Kapone

50136-B

"Down for Mine"

1-Instrumental

2-Accapella

Mastered at Westside Sound by Chris Scott

SOUNDS OF YALE

**A sound document of four
years of student life**

Side 1

JBOP-6214

**Long Playing
Microgroove**

**produced by Douglas R. Daniels
written by Courtlandt D. B. Bryan
edited by Elliott H. Kone**

Recordings made for Yale
Class of 1958 by RCA Victor

SOUNDS OF YALE

**A sound document of four
years of student life**

**Side 2
JBOP-6215**

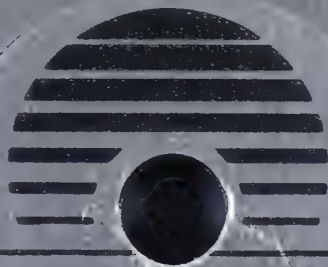
**Long Playing
Microgroove**

**produced by Douglas R. Daniels
written by Courtlandt D. B. Bryan
edited by Elliott H. Kone**

**Recordings made for Yale
Class of 1958 by RCA Victor**

the fire in the rose

SUSAN MAZER, ELECTRIC HARP
with Dallas Smith on lyricon, bamboo flute and clarinet



RISING
SUN RECORDS

RSA 160

SIDE ONE 19:06

STEREO

visions in sound

1. Indigo-Gold 4:28
2. China 3:59
3. Dawn 10:39

Composed and arranged by Susan E. Mazer

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the fire in the rose

SUSAN MAZER, ELECTRIC HARP
with Dallas Smith on lyricon, bamboo flute and clarinet



RISING
SUN RECORDS

RSA 160

SIDE TWO 22:48

STEREO

visions in sound

The Fire in the Rose Suite:

1. The Lone Seed 5:15
2. Implant 4:10
3. Rooting 4:54
4. Emergence of the Bud . 3:53
5. The Fire in the Rose . . . 4:36

Composed and arranged by Susan E. Mazer

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RIVERSIDE

LONG PLAYING

THE RACE

Mercedes-Benz: 1937-1955

RLP
5020

SIDE
2

MICROGROOVE

There is no recorded material
on this side of the record.
(See album-liner notes.)

BILL GRAUER PRODUCTIONS INC.
NEW YORK CITY

**STEVEN
HALPERN**



**ZODIAC
SUITE**

**SRİ 771
SIDE ONE**

STEREO
© 1977 Spectrum
Research Institute

ZODIAC SUITE

sign	keynote	sign	keynote
1. Aries	C	7. Libra	F#
2. Taurus	C#	8. Scorpio	G
3. Gemini	D	9. Sagittarius	Ab
4. Cancer	Eb	10. Capricorn	A
5. Leo	E	11. Aquarius	Bb
6. Virgo	F	12. Pisces	B

Distributed by SRİ Records
P.O. Box 720
Palo Alto, CA 94302

**STEVEN
HALPERN**

**ZODIAC
SUITE**



**\$RI 771
SIDE TWO**

STEREO
© 1977 Spectrum
Research Institute

1. Blues for Arcturus
2. Sky Boat Theme
3. Moonrise over Orion
4. The Heard Eye

Distributed by \$RI Records
P.O. Box 720
Palo Alto, CA 94302

**STEVEN
HALPERN**



**STARBORN
SUITE**

**SRİ 780
SIDE ONE**

STEREO
© 1978 Spectrum
Research Institute

STARBORN SUITE

Distributed by SRİ Records
P.O. Box 720
Palo Alto, CA 94302

**STEVEN
HALPERN**



**STARBORN
SUITE**

**\$Ri 780
SIDE TWO**

STEREO
@ 1978 Spectrum
Research Institute

1. Acknowledgement
2. Findhorn Sanctuary
3. Resolution

Distributed by \$Ri Records
P.O. Box 720
Palo Alto, CA 94302



**ARCO IRIS
PEACE PIPES**

**PJ88037
SIDE ONE**

**33 1/3 RPM
STEREO**

- | | |
|---|------|
| 1. PEACE PIPES (Danara, Ledezma) | 5:43 |
| 2. CARAVAN (Danara, Fowler, Baker) | 5:08 |
| 3. I SEE THE LIGHT (Danara) | 4:12 |
| 4. CAMINO DEL INCA (Danara,
Fowler, Ledezma) | 5:28 |

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All songs composed by

Danaïs & Ara Tokatlían (Danara)

Published by Danara Music, Inc. (BMI)

Marketed by **Jem** Records, Inc., South Plainfield, NJ 07080, Reseda, Ca 91335. Printed in U.S.A.



**ARCO IRIS
PEACE PIPES**

**PJ88037
SIDE TWO**

**33 1/3 RPM
STEREO**

- | | |
|---|------|
| 1. EL CONDOR PASA (Traditional) | 4:42 |
| 2. SUNRISE CHACARERA (Danara) | 6:50 |
| 3. ALGARROBA (Danara) | 5:42 |
| 4. SOARING OVER THE HIGH PLANES
(Danara, Fowler) | 4:54 |

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All songs composed by

Danaïs & Ara Tokatlian (Danara)

Published by Danara Music, Inc. (BMI)

Marketed by **Jem** Records, Inc., South Plainfield, NJ 07080, Reseda, Ca 91335. Printed in U.S.A.



**MAHAVISHNU
JOHN MC LAUGHLIN
MY GOAL'S BEYOND**

KZ 30766

STEREO

SIDE 1

AL 30766

1. PEACE ONE 7:15
2. PEACE TWO 12:18

-Mahavishnu John Mc Laughlin-

Douglas Recording Corporation, P.O. Box 1204, G.P.O. New York City, New York



**MAHAVISHNU
JOHN MC LAUGHLIN
MY GOAL'S BEYOND**

KZ 30766

STEREO

SIDE 2

BL 30766

1. GOODBYE PORK-PIE HAT 3:15 -C. Mingus-
2. SOMETHING SPIRITUAL 3:35 -D. Herman-
3. HEARTS AND FLOWERS 2:05
-P. Point - D. Point - B. Cornford-
4. PHILLIP LANE 3:35
-Mahavishnu John Mc Laughlin-
5. WALTZ FOR BILL EVANS 2:00 -C. Corea-
6. FOLLOW YOUR HEART 3:17
-Mahavishnu John Mc Laughlin-
7. SONG FOR MY MOTHER 3:30
-Mahavishnu John Mc Laughlin-
8. BLUE IN GREEN 2:37
-M. Davis-

Douglas Recording Corporation, P.O. Box 1204, G.P.O. New York City, New York

impulse



THE DRUMS

COMPATIBLE STEREO/
QUAD

ASH-9272
ASH-9272-A
SIDE A

1. Art Blakey: ALAMODE (C. Fuller)
Clarina Music (BMI) 6:43
2. Max Roach: MAMA (M. Roach)
Milma Pub. Co. (BMI) 4:50
3. Kenny Clarke: NO SMOKIN' (H. Silver)
Eccentric Music (ASCAP) 5:13
4. Philly Joe Jones with Freddie Hubbard:
THERMO (F. Hubbard)
Huh-Tonny Music (BMI) 3:13

PRODUCED BY ED MICHEL
AND STEVE BACKER
©1974 ABC Records, Inc.

impulse



RECORDS®

THE DRUMS

COMPATIBLE STEREO/
QUAD

ASH-9272
ASH-9272-F
SIDE F

1. Alphonze Mouzon with John Klemmer: LATE EVENING PRAYER (J. Klemmer) Remohj Music (BMI) 8:30
2. Paul Motian with Keith Jarrett: ANGLES (WITHOUT EDGES) (K. Jarrett) Kundalini Music (BMI) 5:23
3. Barry Altschul with Sam Rivers: The Flute Section from HUES OF MELANIN (S. Rivers) Riverside Music Co. (BMI) 6:30

PRODUCED BY ED MICHEL
AND STEVE BACKER

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RECORDS®

"THE DRUMS"

COMPATIBLE STEREO
QUAD

ASH-9272
ASH-9272-B
SIDE B

1. Sid Catlett with Oscar Valdez
AFTERNOON OF A BANDIT (1966)
Capitol Music (Capitol) 45-23
2. Jo Jones with Benny Carter, Ray Charles (1966)
Robbins Music (Robbins) 45-23
3. Connie Kay with Milt Jackson & John LaMonica (1966)
MCA Music (MCA) 45-23
4. Roy Haynes, Stan Chandler, Ray Charles
Tulsa Music, Inc. (Tulsa) 45-23
5. Darius Richebourg THE BERKELEY UNDERGROUND
(1967) RCA Victor (RCA) 45-23

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AND STEVE BACKER
1967/78 ABC Records, Inc.

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"THE DRUMS"

COMPATIBLE STEREO/
QUAD

ASH-9272
ASH-9272-E
SIDE E

1. Baby Dodds: SPRING DRUMS: Nardona Two
(Baby Dodds) Baby Dodds 2114
2. Joe Chambers with Archie Shepp: RUFUS
Giving his take in fast to the wind, then his heart
stomped (A. Shepp) PAR Music (BMI) 5111
3. Beaver Harris, Hampton Carter and Ed Blackwell
with Archie Shepp: Opening Session of
THE MABLE BY Mable (A. Shepp) Decca of
Freedom, PUM, One (BMI) 5107
4. Betty Murray with Cecil Taylor: BOYS (C. Taylor)
Persival Music (BMI) 5107

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"THE DRUMS"

COMPATIBLE STEREO/
QUAD

ASH-9272
ASH-9272-C
SIDE C

1. Buddy Rich: BRAINWASHED (E. Wilkins/B. Rich)
Stratford Music Corp. (ASCAP) 5:00
2. Louis Bellson: THUNDERBIRD (L. Bellson/F. Thompson)
Southern Music Pub. (ASCAP) 4:28
3. Shelly Mann: CHEROKEE (R. Noble)
Shapiro, Bernstein & Co. (ASCAP) 3:34
4. Chico Hamilton: JIM-JEANNIE (C. Hamilton)
Storn, Harris & Jones (ASCAP) 5:49
5. Bernard "Pretty" Purdie with Gabor Szabo: COMIN' BACK
(G. Szabo/C. Otis) Eden Music (BMI) 1:55

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AND STEVE BACKER

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"THE DRUMS"

COMPATIBLE STEREO/
QUAD

ASH-9272
ASH-9272-D
SIDE D

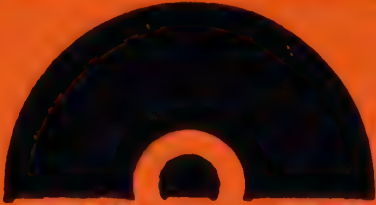
1. Elvin Jones: SHINY STOCKINGS (F. Foster)
Lynnstorm Music (ASCAP) 5:09
2. Elvin Jones with John Coltrane: THE DRUM THING
(J. Coltrane) Jowcol Music (BMI) 7:23
3. Rashied Ali with Alice Coltrane: GOSPEL TRANE
(A. Coltrane) Jowcol Music (BMI) 6:45
4. Milford Graves with Albert Ayler: GHOSTS
(A. Ayler) United Int'l. Copy, Reps. (BMI) 2:47

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AND STEVE BACKER

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SPECIAL BONUS!
FULL COLOR PORTRAIT
OF DAVID McCALLUM
INCLUDED INSIDE

2432


polydor
STEREO

MADE IN ENGLAND

Rodger V. Altman



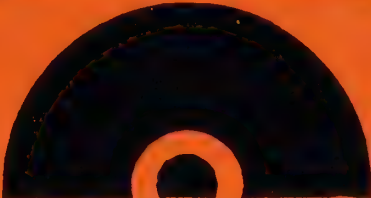
1. United Artists 2. Feldman 3. Essex
4. Warner Bros. 5. Marmalade

2334-004 A

® 1, 3. 1969 2. 1968 4, 5. 1967

THE BEST OF JULIE DRISCOLL, BRIAN AUGER & THE TRINITY

1. LET THE SUNSHINE IN (from "Hair") (Ragni-Rado-MacDermot) 3:05
2. THE ROAD TO CAIRO (Ackles) 5:20
3. TAKE ME TO THE WATER (Trad. arr. Simone) & I'M GOING BACK HOME (Stevenson) 4:00
4. SAVE ME—Parts 1 & 2 (Ousley-Franklin-Franklin) 4:06
5. A KIND OF LOVE IN (Auger-Driscoll) 2:29


polydor
STEREO

MADE IN ENGLAND

MCPS

ST 33

1, 5. Feldman 2. Cop. Cont. 3. Chappell
4. Marmalade 6 MCPS

2334-004 B

® 1, 4. 1969 2, 3, 5, 6. 1967

THE BEST OF JULIE DRISCOLL, BRIAN AUGER & THE TRINITY

1. INDIAN ROPE MAN (Havens-Price-Roth) 3:00
2. WHY (AM I TREATED SO BAD) (Staples) 3:32
3. BREAK IT UP (Usher) 3:00
4. A WORD ABOUT COLOUR (Driscoll) 1:35
5. THIS WHEEL'S ON FIRE (Dylan) 3:32
6. TRAMP (Fulsom-McCracklin) 4:07

SEAWIND WINDOW OF A CHILD



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A DIVISION OF
CREED TAYLOR, INC.
1 ROCKEFELLER PLAZA
NEW YORK, N.Y.
10020

CTI 7-5007
87745 A
STEREO

- 1. ONE SWEET NIGHT 2:58**
Mallah/Robbie Patton
Rocket Songs, Inc./BMI
- 2. WINGS OF LOVE 5:42**
Larry Williams
Seawind Music/Source Music/BMI
- 3. DO LISTEN TO 3:52**
Bob Wilson
Seawind Music/Sojourn Music/BMI
- 4. CAMPANAS DE INVIERNO
(Bells Of Winter) 5:53**
Bob Wilson
Seawind Music/Sojourn Music/BMI
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SEAWIND WINDOW OF A CHILD

1. WINDOW OF A CHILD 3:18

Bob Wilson
Seawind Music/Sojourn Music/BMI



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CREED TAYLOR, INC.
1 ROCKEFELLER PLAZA
NEW YORK, N.Y.
10020

CTI 7-5007
87745 B
STEREO

2. ANGEL OF MERCY 3:18

Bob Wilson
Seawind Music/Sojourn Music/BMI

3. LOVIN' YOU 4:43

Bob Wilson
Seawind Music/Sojourn Music/BMI

4. HALLELUJAH 3:45

Bob Wilson
Seawind Music/Sojourn Music/BMI

5. COUNTIN' THE DAYS 3:25

Bob Wilson
Seawind Music/Sojourn Music/BMI

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INNER CITY • 423 WEST 55TH STREET • NEW YORK, N.Y. 10019

Side One

IC 1075-A

© 1979 Inner City

**DRY JACK
WHALE CITY**

1. Hammerhead (6:10)
2. Heads In The
Cloud (6:38)
3. Neener Nawner
 - a) Part One (3:22)
 - b) Part Two (3:55)

All compositions by Chuck Lamb,
published by Ramapo
Publishing Co./
BMI.



INNER CITY

INNER CITY • 423 WEST 55TH STREET • NEW YORK, N.Y. 10019

Side Two

IC 1075-B

© 1979 Inner City

**DRY JACK
WHALE CITY**

1. Wimpy Thing (4:40)
2. Butch and Bruce Go Under
The Sea (5:20)
3. Whale City (12:40)

All compositions by Chuck Lamb,
except "Butch and Bruce Go
Under The Sea" by Chuck Lamb
and Rich Lamb.

All titles published by
Ramapo Publishing
Co./BMI.



INNER CITY



HS 770
SIDE ONE

Stereo

© 1977 SRI Records

STEVEN HALPERN
SPECTRUM SUITE

Spectrum Suite

1. Keynote C: Red
2. Keynote D: Orange
3. Keynote E: Yellow
4. Keynote F: Green
5. Keynote G: Blue
6. Keynote A: Indigo
7. Keynote B: Violet

Halpern Sounds

P.O. Box 720

Palo Alto, CA 94302



HS 770
SIDE TWO

Stereo

© 1977 SRI Records

STEVEN HALPERN
SPECTRUM SUITE

1. Be-Muse-Ment
2. Trans-Pan Dance
3. Rainbow Raga

Halpern Sounds • P.O. Box 720 • Palo Alto, CA 94302

VIRGIN
MOVIE
MUSIC

Ennio

MORRICONE

FILM MUSIC *Volume 1*

With kind permission of EMI – BIXIO – Polygram – CAM – RCA – Interdemos

Side One

1. The Good, The Bad, and The Ugly 2:35

Published by SBK Unart Catalog Inc.

2. The Sicilian Clan 4:00

Published by Tank (CAM)

3. Chi Mai 5:05

Published by General Music

4. Investigation of a Citizen Above Suspicion 3:25

Published by Bixio

5. Moscow Farewell 3:52

Published by General Music

6. Marcia in La 3:00

Published by General Music

All music composed, orchestrated, and conducted by Ennio Morricone Produced by Enrico De Melis

Compilation And Sequencing By Don Christensen

Mastered by Greg Fulginiti at Artisan Sound Recorders

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ST-VR-876649

1-90674

VIRGIN RECORDS AMERICA INC.

8247 ALDEN DRIVE.

BEVERLY HILLS, CA

90210

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M O V I E M U S I C

Ennio

MORRICONE

FILM MUSIC *Volume 1*

With kind permission of EMI - BIXIO - Polygram - CAM - RCA - Interdemos

Side Two

- | | |
|---|-------------|
| 1. The Battle of Algiers | 1:40 |
| Published by Edward B. Marks Music Co. (BMI) | |
| 2. The Infernal Trio | 4:10 |
| Published by General Music | |
| 3. Dedicace | 3:40 |
| Published by General Music | Sugar Music |
| 4. Sacco and Vanzetti | 2:45 |
| Published by BMG Ariola Music S.P.A.
Blue Network Music Inc. Arista Music Inc. (ASCAP) | |
| 5. La Tragedia di un Uomo Ridicolo | 2:10 |
| Published by Bixio | |
| 6. Once Upon a Time in the West | 5:05 |
| Published by Famous Music Corporation (ASCAP) | |
| 7. On Earth As It Is In Heaven (Remix) | 2:43 |
| Published by Virgin Music Inc. (ASCAP) | |

All music composed, orchestrated, and conducted by Ennio Morricone Produced by Enrico De Melis
Compilation And Sequencing By Don Christensen
Mastered by Greg Fulginiti at Artisan Sound Recorders

1-90674

© 1987 Virgin Records Ltd.
ST-VR-876650

VIRGIN RECORDS AMERICA INC. 8247 ALDEN DRIVE, BEVERLY HILLS, CA 90210

MANUFACTURED & DISTRIBUTED BY WEA THROUGH ARRANGEMENT WITH ATLANTIC RECORDS



Side One
Stereo

V 2044
V 2044-A

"RICOCHET"/TANGERINE DREAM
PART ONE (17.02)

Composed by Franke/Froese/Baumann

Published by Virgin Music (Publishers) Ltd

© 1975 Virgin Music (Publishers) Ltd

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Side Two

Stereo

V 2044
B 2044-B

"RICOCHET"/TANGERINE DREAM
PART TWO (21.13)

Composed by Franke/Froese/Baumann

Published by Virgin Music (Publishers) Ltd

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**WILLOW ROSE
RECORDS**

SHADOW DANCER

Side One
Stereo WRR 1006

Spencer Brewer

1. Shadow Dancer 3:05
2. Child's Play 2:34
3. Old Friend's 2:53
4. Stellar Notion 4:03
5. Perj Neuf 5:34
6. Teresa's Song 3:32

ASCAP
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Under Applicable Laws



SHADOW DANCER

Side Two
Stereo WRR 1006

Spencer Brewer

1. Estrella (Esther, my Star) 3:04
2. Emmandal 4:02
3. Undercurrents 6:11
4. Spellbound 6:36
5. Glasshoppa Sushi :32

ASCAP
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Under Applicable Laws

CAVERNA MAGICA
(... UNDER THE TREE - IN THE CAVE ...)
ANDREAS VOLLENWEIDER

FM 37827
STEREO

SIDE 1
AL 37827
© 1983 CBS Inc.

1. CAVERNA MAGICA 3:54 (BIEM)
2. MANDRAGORA 3:03 (BIEM)
3. LUNAR POND 2:18 (BIEM)
4. SCHAJAH SARETOSH 3:17 (BIEM)
5. SENA STANJÉNA? 2:28 (BIEM)

All titles composed and arranged by
Andreas Vollenweider

CAVERNA MAGICA
(... UNDER THE TREE - IN THE CAVE ...)

ANDREAS VOLLENWEIDER

FM 37827
STEREO

SIDE 2
BL 37827
© 1983 CBS Inc.

1. BELLADONNA 5:21 (BIEM)
 2. AHGÓH! 2:45 (BIEM)
 3. HUIZIOPOCHTLI 5:08 (BIEM)
 4. CON CHIGLIA 5:16 (BIEM)
- GEASTRUM CORONATUM
LA PAIX VERDE

All titles composed and arranged by
Andreas Vollenweider

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Gramavision

R E C O R D S

A N D T A P E S

KITARO SILK ROAD I

18-7009-1
33 1/3 RPM
SIDE A

STEREO
© 1985

GRAMAVISION INC./GRAVITY

1. SILK ROAD 4:12
2. BELL TOWER 2:27
3. HEAVENLY FATHER 4:07
4. THE GREAT RIVER (YELLOW RIVER) 2:40
5. THE GREAT WALL OF CHINA 1:54
6. FLYING CELESTIAL NYMPHS 4:38

ALL COMPOSITIONS WRITTEN AND ARRANGED BY KITARO
PRODUCED BY TAKAYO NANRI
LICENSED FROM CANYON RECORDS, JAPAN
PUBLISHED BY SOUND DESIGN INC.

© Gramavision, Inc., 260 West Broadway, N.Y., N.Y. 10013 Distributed in USA by Polygram, Inc.

Gramavision

R E C O R D S

A N D T A P E S

KITARO SILK ROAD I

18-7009-1
33 1/3 RPM
SIDE B

STEREO
© 1985

GRAMAVISION INC./GRAVITY

1. SILK ROAD FANTASY 4:40
2. SHIMMERING LIGHT 3:20
3. WESTBOUND 2:57
4. TIME 3:30
5. BODHISATTVA 2:12
6. EVERLASTING ROAD 5:33

ALL COMPOSITIONS WRITTEN AND ARRANGED BY KITARO
PRODUCED BY TAKAYO NANRI
LICENSED FROM CANYON RECORDS, JAPAN
PUBLISHED BY SOUND DESIGN INC.

© Gramavision, Inc.

260

West

Broadway,

N.Y.,

N.Y.

10013

Distributed

in USA

by Polygram, Inc.



NEW ENGLAND
Clyde Criner

T-4
33 $\frac{1}{3}$ RPM

SIDE ONE
STEREO

- 1. Summit (4:25)**
- 2. Painter of Dogma (:43)**
- 3. New England* (2:38)**
- 4. Spheres (3:55)**
- 5. Laughing Brook* (3:29)**
- 6. Love Pages from a Diary (1:00)**
- 7. World Without End (5:07)**

Produced by Clyde Criner
Co-produced by Alanna M. Georgens
***Koichi Aiba, flute**

© MCMLXXXV Vanguard Recording
Society, Inc.
Recorded in USA

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NEW ENGLAND
Clyde Criner

T-4
33 $\frac{1}{3}$ RPM

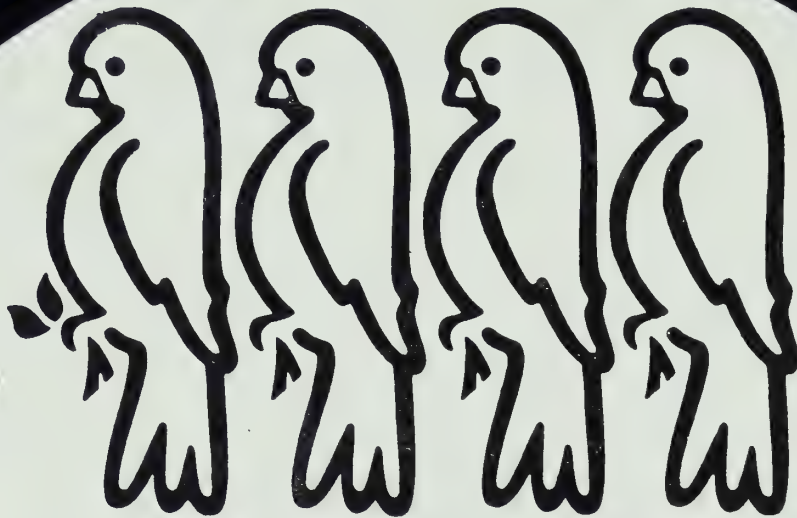
SIDE TWO
STEREO

- 1. Harmonic Hymn (1:44)**
- 2. The Face of Hearts (4:37)**
- 3. The Sacred Marks of Toil (3:19)**
- 4. Moments (3:28)**
- 5. Eidolon* (2:50)**
- 6. Infants' Fantasy for Strings (2:50)**
- 7. Eja Ergo (1:15)**

Produced by Clyde Criner
Co-produced by Alanna M. Georgens
***Koichi Aiba, flute**

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GREEN

LINNET

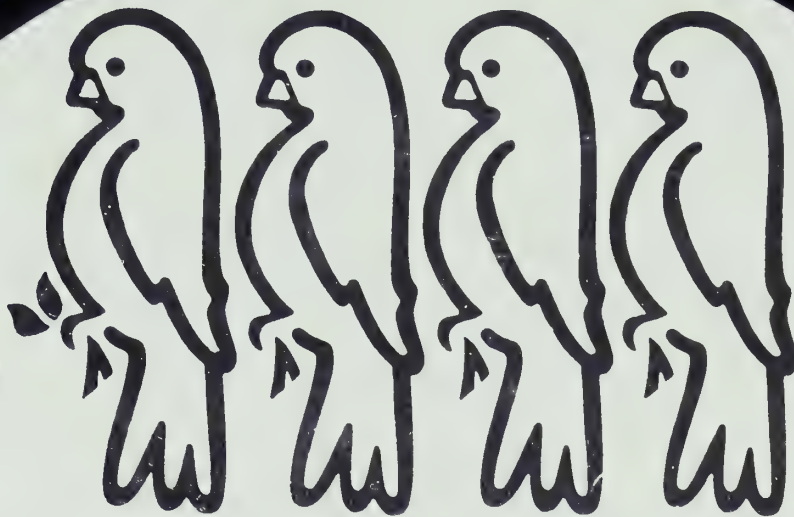
SIF 1061
SIDE A

STEREO

LUI COLLINS
There's A Light

1. Dance Me 'Round (Molly Gamblin Music/BMI) (2:41)
2. All You Can Do (Cowhand Music/BMI) (4:12)
3. The Ballad of the White Seal Maid (3:12)
4. Leaf in the Winter (Molly Gamblin Music/BMI) (4:50)
5. There's A Light (Molly Gamblin Music/BMI) (4:10)

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NEW CANAAN, CONN. 06840



GREEN LINNET

SIF 1061
SIDE B

S T E R E O

LUI COLLINS
There's A Light

1. For Real (Telephone Pole Music/BMI) (4:48)
2. Midwinter Night (Molly Gamblin Music/BMI) (3:47)
3. The Enfolding (Molly Gamblin Music/BMI) (3:58)
4. Ecstasy (3:23)
5. Lullabye (Molly Gamblin Music/BMI) (3:12)

© P 1985 GREEN LINNET RECORDS, INC.
NEW CANAAN, CONN. 06840

ANDREAS VOLLENWEIDER

**45 RPM
STEREO**

**44-05008
XXS 171725**

1. SISYPHOS 4:24

© 1983 VeraBra Records

2. ANGOH! 2:57

From "Caverna Magica" on CBS Records
(FM 37827)

© 1983 CBS Inc.

Composed, arranged and produced by
Andreas Vollenweider

CBS IS A TRADEMARK OF CBS INC



SD 66002

ENVIRONMENTS ®
DISC 2

TINTINNABULATION
(Contemplative Sound)

STEREO

ONE

(78 rpm 12:50/45 rpm 22:15/33 1/3 rpm 30:00/16 2/3 rpm 60:00)

IMPORTANT NOTICE

Side One of this disc is playable in full stereo, at any phonograph speed, from 78 to 16 rpm. However, extreme caution should be taken when playing this side at 16 rpm, as the pressing contains predominately low frequency sounds seldom reproduced on phonograph records. These sounds, if played loudly at 16 rpm, can damage certain types of speakers and amplifiers, particularly if the amplifier bass control is advanced much above normal. Playback at low volume is completely harmless to all normally functioning equipment. Consult liner notes for further data.

SYNTONIC RESEARCH SERIES

(ST-A-70 1987 PR)

MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y.



A WARNER COMMUNICATIONS COMPANY



SD 66002

ENVIRONMENTS

DISC 2

DAWN AT NEW HOPE, PENNSYLVANIA
(June, 1969)

STEREO

TWO

(33 1/3 rpm 30:00)

Note: Environmental effect is optimized if "Dawn" is
played at low volume levels, with reduced treble.

SYNTONIC RESEARCH SERIES

(ST-A-70 1988 PR)

MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y.



A WARNER COMMUNICATIONS COMPANY



SD 1608

CHARLIE MARIANO
MIRROR

STEREO

ONE

© 1972
ATLANTIC

1. HIMALAYA (5:56)
Charlie Mariano
2. SHOUT (2:23)
Charlie Mariano
3. F MINOR HAPPY (5:13)
Charlie Mariano
4. THEME FROM SUMMER OF '42 (5:04)
Michel Legrand

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

(ST-A-722443 PR)



SD 1608

CHARLIE MARIANO
MIRROR

STEREO

TWO

© 1972
ATLANTIC

1. MIRROR (8:36)
Charlie Mariano
2. VASI BINDU (RAINDROPS) (5:36)
Charlie Mariano
3. MADRAS (3:07)
Charlie Mariano

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

(ST-A-722444 PR)

Nerve[®]
Records

**THE ORIGINAL
DRUM BATTLE**

GENE KRUPA

And

BUDDY RICH

1. IDAHO
(Stone)
Mills Music—ASCAP
2. SOPHISTICATED LADY
(Ellington-Parish-Mills)
Gotham Music Service—ASCAP
3. FLYING HOME
(Goodman-Hampton)
Regent Music—BMI

V-8484 A

(62-VG-183)

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER, INC.—Made in U. S. A.

Nerve
Records®

**THE ORIGINAL
DRUM BATTLE**

**GENE KRUPA
And
BUDDY RICH**

1. **DRUM BOOGIE**
(Krupa-Eldridge)
Variety Music—BMI
2. **THE DRUM BATTLE**
(N. Shrdlu)
JATAP Publ.—BMI
3. **PERDIDO**
(Tizol-Langsfelder-Drake)
Tempo Music—ASCAP

V-8484 B
(62-VG-182)

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER, INC. — Made in U. S. A.



M-G-M

DESAFINADO
PAT THOMAS

SIDE 1

E4103

1. CARNIVAL—2:49
(Bonfa-Peretti-Creatore-Weiss)
Jungnickel (Ross), Inc. (ASCAP)
 2. DESAFINADO (Slightly Out Of Tune)—2:31
(Jobim-Mendonca-Cavanaugh-Hendricks)
Hollis Music (BMI)
 3. BAIA—2:57
(Gilbert-Barroso) Peer Int'l Corp. (BMI)
 4. ONE NOTE SAMBA—2:00
(Jobim-Mendonca-Hendricks) Leeds Music (ASCAP)
 5. C'EST SI BON—1:51
(Seelen-Honez-Betti) Leeds Music (ASCAP)
 6. RECARDO BOSSA NOVA—2:22
(Ferreira) Paris Music (ASCAP)
- Arranged and Conducted by
LALO SCHIFRIN

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER, INC. — Made in U. S. A.



MGM

DESAFINADO

PAT THOMAS

SIDE 2

E4103

1. COULD BE—2:16
(McFarland-Guryan) MJQ Music (BMI)
 2. I WISH YOU LOVE—2:22
(Beach-Trenet) Leeds Music (ASCAP)
 3. SAMBA DE ORFEU—4:35
(Bonfa) Jungnickel (Ross) Inc. (ASCAP)
 4. ONCE AGAIN—3:12
(Jobim) Matador Music (BMI)
 5. SOFT NIGHTS (E LUXO SO)—2:46
(Barroso-Vaughn) Peer Int'l Corp. (BMI)
 6. TO WELCOME THE DAY—2:30
(Coleman-Guryan) MJQ Music (BMI)
- Arranged and Conducted by
LALO SCHIFRIN

MGM RECORDS — A DIVISION OF METRO-GOLDWYN-MAYER, INC. — Made in U. S. A.

VANGUARD

COLOR VISIONS ROLAND PRINCE

VSD 79371-A

Side One

1. SAMBA DE UNITY 5:08
2. IRON BAND DANCE 7:17
3. RED PEARL 8:15
4. GIANT STEPS 4:16

(John Coltrane) Jowcol Music/BMI

All songs by Roland Prince; Ryerson Music Publ.,
Inc./Prince Don Music Co./BMI except Band 4.

Produced by Ed Bland

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Society, Inc.

Recorded in U.S.A.

RECORDINGS FOR THE CONNOISSEUR

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VANGUARD

COLOR VISIONS ROLAND PRINCE

VSD 79371-B

Side Two

1. ALDON B. 5:59
2. EDDIE A. 6:47
3. GENEVIEVE (Roland Prince) 11:24
Ryerson Music Publ., Inc./Prince
Don Music Co./BMI

All songs by Ed Bland; Ryerson Music
Publ., Inc./BMI except Band 3.

Produced by Ed Bland
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Recorded in U.S.A.

RECORDINGS FOR THE CONNOISSEUR

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impulse!



**ENERGY ESSENTIALS:
AN INTRODUCTION TO THE NEW MUSIC**

ASD-9228-A

Side 1

33 1/3 RPM

STEREO

- 1. CHARLES MINGUS: HORA DECUBITUS—4:43**
(C. Mingus) Jazz Workshop (BMI)
- 2. MAX ROACH: GARVEY'S GHOST—7:49**
(M. Roach) Milma Pub. Co. (BMI)
- 3. ARCHIE SHEPP: MAMA TOO TIGHT—5:22**
(A. Shepp) Dawn of Freedom Pub. Co. Ltd. (BMI)
- 4. FREDDIE HUBBARD: AIRES—3:04**
(F. Hubbard) Hub-Tones Music (BMI)

Produced by
Ed Michel

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impulse!

abc

RECORDS

**ENERGY ESSENTIALS:
AN INTRODUCTION TO THE NEW MUSIC**

ASD-9228-F

Side 6

33 1/3 RPM

STEREO

1. CHARLIE HADEN'S LIBERATION MUSIC ORCHESTRA
SONG FOR CHE-7:06
(C. Haden) Liberation Music (BMI)
2. ALICE COLTRANE: GALAXY AROUND OLODUMARE-11:15
(A. Coltrane) Jowcol Music (BMI)
3. JOHN COLTRANE: LEO-9:58
(J. Coltrane) Jowcol Music (BMI)

Produced by
Ed Michel

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**ENERGY ESSENTIALS:
AN INTRODUCTION TO THE NEW MUSIC**

ASD-8228-B
Side 2

33 1/3 RPM
STEREO

1. **OLIVER NELSON: TEENIE'S BLUES-6:32**
(O. Nelson) Neslen Music (BMI)
2. **JOHN COLTRANE: SPIRITUAL-7:13**
(J. Coltrane) Jowcal Music (BMI)
3. **CECIL TAYLOR: BULBS-6:50**
(C. Taylor) Percival Music (BMI)

Produced by
Ed Michel

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**ENERGY ESSENTIALS:
AN INTRODUCTION TO THE NEW MUSIC**

ASD-9228-E

Side 5

33 1/3 RPM

STEREO

**1. JOHN COLTRANE: Opening sections of ASCENSION
(Edition I)—13:40**

(J. Coltrane) Jowcol Music (BMI)

2. ALBERT AYLER: HOLY GHOST—7:34

(A. Ayler) PAB Music (BMI)

Produced by
Ed Michel

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RECORDS

**ENERGY ESSENTIALS:
AN INTRODUCTION TO THE NEW MUSIC**

ASD-9228-C

Side 3

33 1/3 RPM

STEREO

1. MARION BROWN: NEW BLUE-5:06
(M. Brown) Music, Music, Music, Inc. (BMI)
2. ELVIN JONES/JIMMY GARRISON: NUTTIN' OUT JONES-5:32
(P. Lasha) Bird's Eye Music Publ. Co. (BMI)
3. SONNY ROLLINS: Opening sections of
EAST BROADWAY RUN DOWN-5:25
(S. Rollins) Pamojo Music, Inc. (BMI)
4. ORNETTE COLEMAN: TROUBLE IN THE EAST-5:20
(O. Coleman) Phrase Text Music (ASCAP)

Produced by
Ed Michel

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**ENERGY ESSENTIALS:
AN INTRODUCTION TO THE NEW MUSIC**

ASD-9228-D

33 1/3 RPM

Side 4

STEREO

1. JOHN COLTRANE: ACKNOWLEDGEMENT
from A LOVE SUPREME—7:43

(J. Coltrane) Jowco Music (BMI)

2. PHAROAH SANDERS:

THE CREATOR HAS A MASTER PLAN—6:53

(P. Sanders/A. Thomas) Pharoah Sanders Music Co./
Amosis Leontopolis Thomas (ASCAP)

3. MICHAEL WHITE: JOHN COLTRANE WAS HERE—5:59

(M. White) Steamboat Gothic, Inc. (BMI)

Produced by
Ed Michel

© 1972 ABC RECORDS, INC.

SIDE



**DEODATO / AIRTO
IN CONCERT**



CTI 6041
RVG SQ 87699 A
STEREO

- 1. DO IT AGAIN 6:29**
(Becker/Fagin)
Wingate Music/Red Giant Music/ASCAP
- 2. SPIRIT OF SUMMER 5:33**
(Eumir Deodato)
Kenya Music/ASCAP
- 3. PARANA 6:50**
(Hugo Fattoruso)
Good Morning Music Co./BMI

© 1974, Creed Taylor, Inc.

SIDE

2

**DEODATO / AIRTO
IN CONCERT**



CTI 6041
RVG SQ 87699 B
STEREO

1. TROPEA 8:50

2. BRANCHES

(O Galho Da Roseira) 7:14

(Pascoal Divina)

Ilza Music/BMI

© 1974, Creed Taylor, Inc.



RECORDS

DAVE LIEBMAN
DRUM ODE

ECM 1046
STEREO

SIDE 1
ECM 1046 A 1
1975

1. GOLI DANCE 0:28
(Trad. Arr. by Barry Altschul) ASCAP
2. LOFT DANCE 3:28
(Dave Liebman) ASCAP
3. OASIS 5:28
(Dave Liebman-Eleanor Steinberg) ASCAP
4. THE CALL 4:44
(Dave Liebman) ASCAP

Produced by Manfred Eicher

AN ECM PRODUCTION

© 1975 ECM RECORDS GmbH

MADE IN GERMANY



RECORDS

DAVE LIEBMAN

DRUM ODE

ECM 1046
STEREO

SIDE 2
(ECM 1046 D/C)
2310 390

2. THE INDIAN'S DUTY 10:33
(Dave Liebman) ASCAP
3. SATYA DHWANI (TRUE SOUND) 6:17
(Dave Liebman) ASCAP

Produced by Manfred Eicher

AN ECM PRODUCTION

© 1975 ECM RECORDS GmbH

RAMSEY LEWIS
FUNKY SERENITY

KC 32030
STEREO

SIDE 1
AL 32030

© 1973 CBS, Inc.

1. KUFANYA MAPENZI (Making Love) 5:16
-E. Green-
2. IF LOVING YOU IS WRONG I DON'T WANT
TO BE RIGHT 5:21
-H. Banks - R. Jackson - C. Hampton-
3. WHAT IT IS! 2:38 -R. Lewis -
C. Eaton - M. Jennings-
4. MY LOVE FOR YOU 5:11 -E. Green-
5. NIGHTS IN WHITE SATIN
5:34 -J. Hayward-

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RAMSEY LEWIS
FUNKY SERENITY

KC 32030
STEREO

SIDE 2
BL 32030
© 1973 CBS, Inc.

1. SERENE FUNK 4:09
-R. Lewis - C. Eaton - M. Jennings-
2. DREAMS 9:38
-R. Lewis - C. Eaton - M. Jennings-
3. BETCHA BY GOLLY WOW! 5:06
-T. Bell - L. Creed-
4. WHERE IS THE LOVE 4:57
-R. MacDonald - W. Salter-

COLUMBIA REG. MARGAS REG. PRINTED IN U.S.A.

PASSION RECORDS

JOHNNY HOUSTON

MAKIN BACON

LP - 5001
SIDE 1

STEREO
33 1/3 RPM
Produced by
Johnny Houston

1. *Something Borrowed, Funky and Blue* - 2:18
2. *Let's Get It On Saxophone* - 4:12
3. *Touch Me In The Morning* - 4:55
4. *Higher Ground* - 4:01

PASSION RECORDS

JOHNNY HOUSTON

MAKIN BACON

LP - 5001
SIDE 2

STEREO
33 1/3 RPM
Produced by
Johnny Houston

1. *I Believe In You* - 5:25
2. *Danny Boy* - 2:56
3. *If You Want Me To Stay* - 3:45
4. *When I Lost My Baby* - 5:23

STEREO

VLS 25004

The album cover for 'Renaissance' by The Association features five men in dark suits and ties against a solid blue background. The men are arranged in two rows: three standing in the back and two kneeling or sitting in the front. The man on the far left of the back row is looking slightly to the left. The man in the center of the back row is holding a small, ornate, dark object. The man on the far right of the back row has his hands on his hips. The man on the far left of the front row is looking directly at the camera. The man on the far right of the front row is looking slightly to the right. The title 'RENAISSANCE' is printed in large, white, serif capital letters across the middle of the image, and 'THE ASSOCIATION' is printed in smaller, white, serif capital letters below it.

RENAISSANCE

THE ASSOCIATION

Valiant
RECORDS

STEREO

VLS 25004



RENAISSANCE

THE ASSOCIATION

Valiant
RECORDS

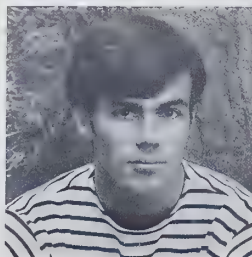
RENAISSANCE THE ASSOCIATION



JIM YESTER
GUITAR, PIANO, HARPSICORD, BELLS.



BRIAN COLE
LOWER TONAL CONCEPTS AND
BASS HONK. BACKGROUND VOCAL.



TED BLUECHEL, JR.
DRUMS (PIG SKINS), DOOR SLAM,
PERCUSSIVE AFTERTHOUGHTS (BELLS,
MARACAS, CASH REGISTER).



GARY ALEXANDER
LEAD AND GRUNT GUITAR. KOTO.



TERRY KIRKMAN
RECORDER, FLÜGEL HORN,
TAMBOURINE, PIANO, AND OTHER
PERCUSSIVE EMBELLISHMENTS



RUSS GIGUERE
GUITAR, NOISE AND RHYTHM THINGS.

SIDE ONE:

1. I'M THE ONE...RUSS (2:35)
(R. Giguere)
2. MEMORIES OF YOU...JIM (2:15)
(J. Yester)
3. ALL IS MINE...TERRY (3:13)
(T. Kirkman)
4. PANDORA'S GOLDEN HEEBIE JEEBIES...GARY (2:45)
(G. Alexander)
5. ANGELINE...TERRY (3:10)
(G. Alexander/T. Kirkman)
6. SONGS IN THE WIND...TED (2:35)
(T. Bluechel, Jr.)

SIDE TWO:

1. YOU MAY THINK...GROUP (1:45)
(G. Alexander/T. Kirkman)
2. LOOKING GLASS...RUSS (2:05)
(G. Alexander)
3. COME TO ME...JIM & GARY (2:15)
(G. Alexander/T. Yester)
4. NO FAIR AT ALL...JIM (2:35)
(J. Yester)
5. YOU HEAR ME CALL YOUR NAME...GROUP (2:18)
(G. Alexander/T. Kirkman)
6. ANOTHER TIME, ANOTHER PLACE...RUSS (1:47)
(G. Alexander)

PRODUCED BY: JERRY YESTER
ENGINEERED BY: HENRY LEWY

RECORDED AT WESTERN RECORDING STUDIO
HOLLYWOOD • CALIFORNIA

PUBLISHED BY: BEECHWOOD MUSIC CORP. BMI
ALBUM DESIGNED BY: PETER WHORF GRAPHICS

Valiant
RECORDS

6290 SUNSET BLVD.
HOLLYWOOD, CALIFORNIA
90028

THE ASSOCIATION
FAN CLUB
c/o BOB STANE
24 NORTH MENTOR
PASADENA, CALIFORNIA
91101



p : **PROPAGANDA**



p : **MACHINERY**

β

a representation

" a study in new ways of walking "

STEREO

JIMI HENDRIX • LITTLE RICHARD

FRIENDS FROM THE BEGINNING

SPECIAL SALE
PRICE
\$2.49
A



ALA 1972 STEREO

LITTLE RICHARD JIMI HENDRIX

*Sometime here is the time that is
and somewhere the time that was.
Some of our friends are sometime friends,
and friends there are who are always friends...*

FRIENDS FROM THE BEGINNING

LITTLE RICHARD'S career rides a meteor that flies fantastic through the skies and brilliantly illuminates the time. A burning cosmic direction-finder, time and again, he has been the one who felt the most urgent need of the moment, to dazzle the mind with the depth and magnitude of his interpretation. LITTLE RICHARD was the birth of Rock and Roll, found a deep well of religious and mystical meaning in the emerging mood of the late fifties and early sixties, and gave us the richly representative Gospel. Today, still on that comet, coming around again, the legendary LITTLE RICHARD renews us in a light so bright it burns the soul.

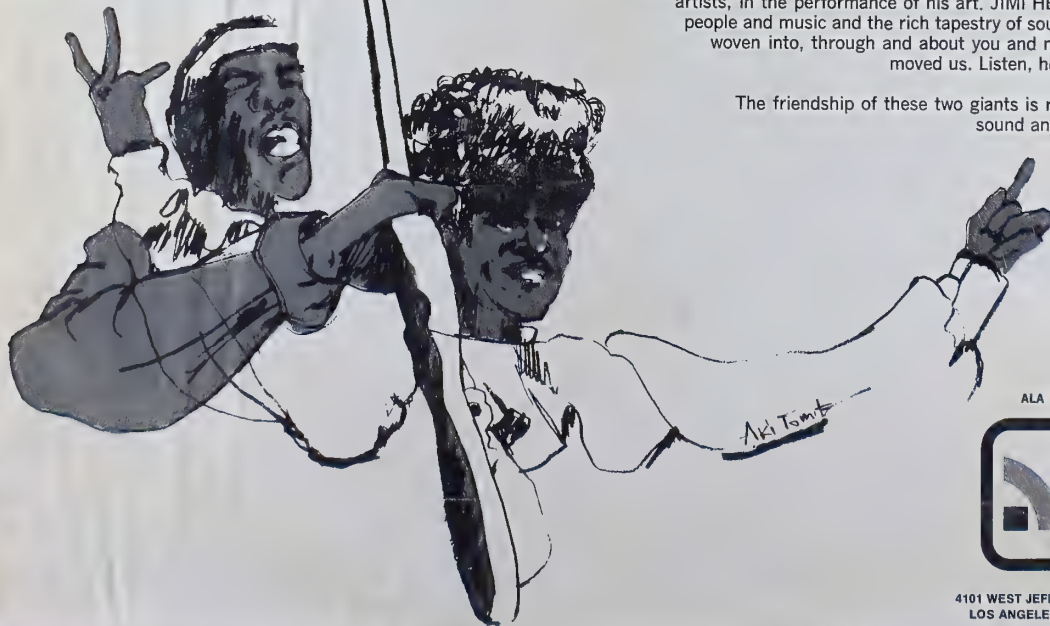
Here, in a special collection are some of the events that happened for an all too brief moment, when that wheeling comet-force met with another cosmic happening... JIMI HENDRIX. Here are some of their rare moments together... two friends.

JIMI HENDRIX was a special, magical phenomenon. So little is said of him on his record covers, that he played his right-handed guitar left handed, that he was basically a shy person. But the truth and greatness of JIMI HENDRIX rests as it does with all great artists, in the performance of his art. JIMI HENDRIX is about people and music and the rich tapestry of sound and emotion woven into, through and about you and me each time he moved us. Listen, he moves us still.

The friendship of these two giants is recorded here in sound and soul. Share it!

SIDE I: Whole Lotta Shakin'/Little Richard & Jimi Hendrix (2:55) — Goodnight Irene/Little Richard & Jimi Hendrix (2:45 ASCAP) — Keep A Knockin'/Jimi Hendrix (3:17 BMI) — Goin Home Tomorrow/Little Richard & Jimi Hendrix (3:15 BMI) — Belle Stars/Little Richard (Piano instrumental) (2:50) Tutti Frutti/Jimi Hendrix (2:52 BMI)
SIDE II: Lawdy Miss Claudie/Little Richard & Jimi Hendrix (2:25 BMI) — Why Don't You Love Me/Little Richard (3:10 BMI) — Lucille/Jimi Hendrix (2:52 BMI) — Hound Dog/Little Richard & Jimi Hendrix (2:20 BMI) — Money Honey/Little Richard & Jimi Hendrix (2:25 ASCAP) — Funky Dish Rag/Little Richard (Organ instrumental) (3:10)

PRODUCED BY: LITTLE RICHARD AND BUMPS BLACKWELL
EXECUTIVE PRODUCER: LOUIS DROZEN
ALBUM DESIGN/DIRECTION: HOWARD GOLDSTEIN
ILLUSTRATION: AKI TOMITA



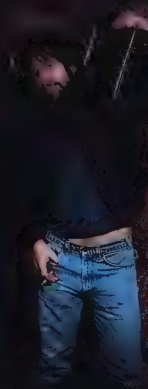
ALA 1972 STEREO



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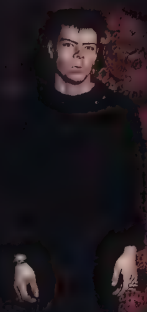
Jon



Mark



Jordan



Ned



Bob

Side A - Tune in to my love. Dead Things. You Won't Love me Today. Gore hounds. Crazy Fate. Wild-man. Corpse Worm. Side B - Serenade. Am I Dead yet? Requiem. Psychedelic Journey [PART 3]. The Fox. No Reality. Never Do You Wrong.

JORDAN KEYBOARD + VOALS
HARMONICA
MARK MAYHEM BASS + BACK UP
VOALS + PERCUSSION
(TUNE INTO MY LOVE)
JON CHALMERS LEAD
GUITAR
BOB CELLAR RHYTHM
GUITAR
NED DRUMS

**GOREFANS
BAND INFO**
40 JORDAN
39 CHESTNUT
STREET
PORTLAND, ME
04101

BOOKING - ONE BAD AGENCY % LOIS MCGEE
232 KELTON STREET, #20, ALLSTON, MA, 02134

RECORDED IN A DARK CELLAR SOMEWHERE IN
SOMERVILLE, MA, DEC 26-28. MIXED AT FORT
APACHE STUDIOS IN ROXBURY, MA, DEC 29-30.
PHOTOGRAPHY BY LEON KOUYOUMJIAN. COVER ART AND
DESIGN BY NED.

PRODUCED AND ENGINEERED BY MARK MAYHEM.
PURPLE BLOB PUBLISHING

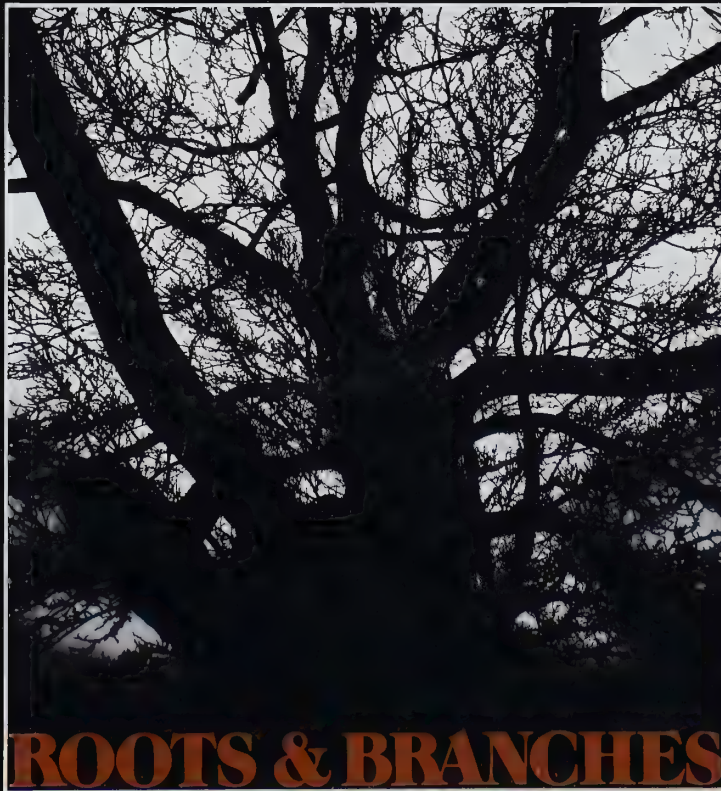


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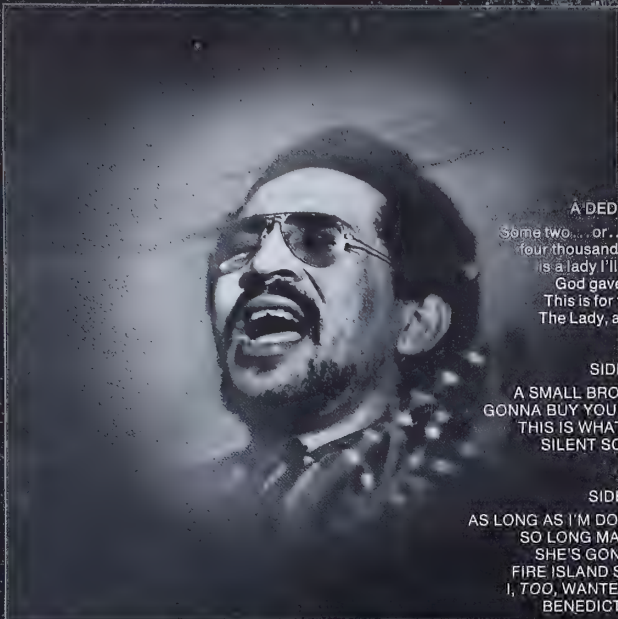
SR42043

STEREO

DON CRAWFORD



ROOTS & BRANCHES



A DEDICATION

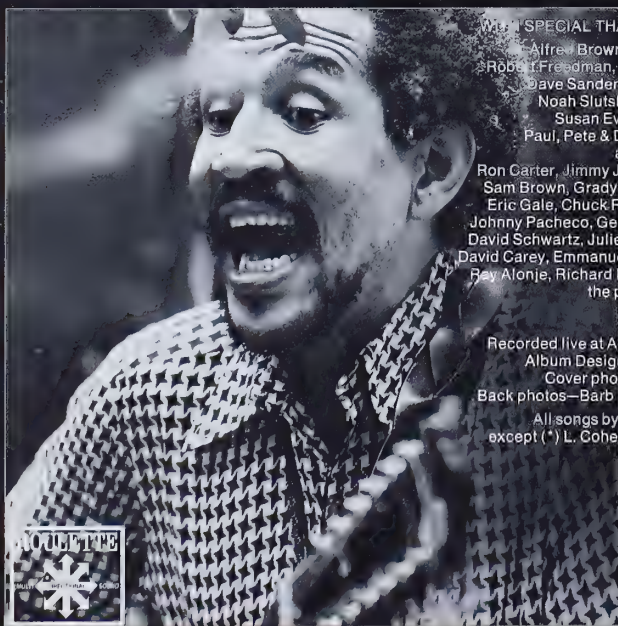
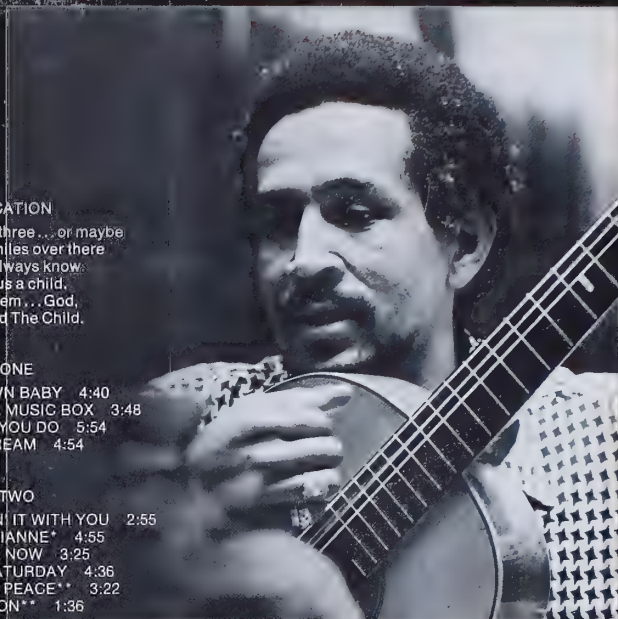
Some two... or... three... or maybe
four thousand miles over there
is a lady I'll always know.
God gave us a child.
This is for them... God,
The Lady, and The Child.

SIDE ONE

A SMALL BROWN BABY 4:40
GONNA BUY YOU A MUSIC BOX 3:48
THIS IS WHAT YOU DO 5:54
SILENT SCREAM 4:54

SIDE TWO

AS LONG AS I'M DOIN' IT WITH YOU 2:55
SO LONG MARIANNE* 4:55
SHE'S GONE NOW 3:25
FIRE ISLAND SATURDAY 4:36
I, TOO, WANTED PEACE** 3:22
BENEDICTION** 1:36

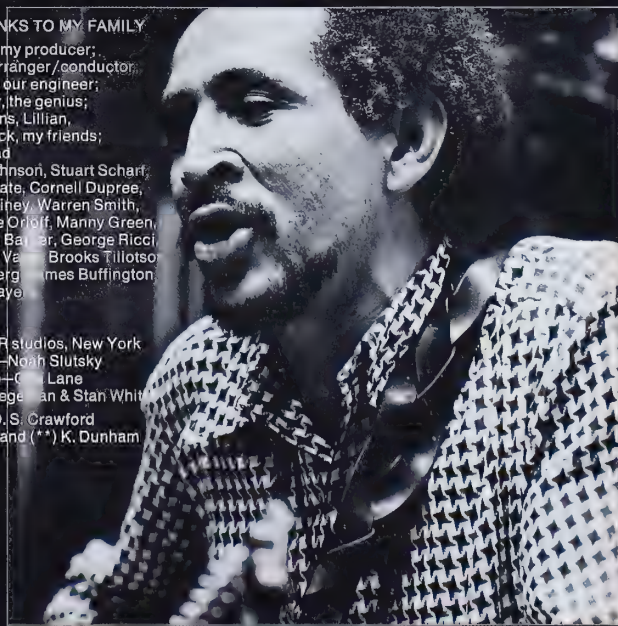


WITH SPECIAL THANKS TO MY FAMILY

Alfred Brown, my producer;
Robert Freedman, arranger/conductor;
Dave Sanders, our engineer;
Noah Slutsky, the genius;
Susan Evans, Lillian,
Paul, Pete & Dick, my friends;
and
Ron Carter, Jimmy Johnson, Stuart Scharf,
Sam Brown, Grady Tate, Cornell Dupree,
Eric Gale, Chuck Rainey, Warren Smith,
Johnny Pacheco, Gene Orloff, Manny Green,
David Schwartz, Julien Baker, George Ricci,
David Carey, Emmanuel Vaino, Brooks Tillotson,
Ray Alonje, Richard Berg, James Buffington,
the players.

Recorded live at A&R studios, New York
Album Design—Noah Slutsky
Cover photo—Chris Lane
Back photos—Barb Hege, Ian & Stan White

All songs by D. S. Crawford
except (*) L. Cohen and (**) K. Dunham



THE HASSLES



THE HASSLES

SIDE ONE

1. WARMING UP

2. JUST HOLDING ON

3. A TASTE OF HONEY

4. EVERY STEP I TAKE—EVERY MOVE I MAKE

5. COLOURED RAIN

SIDE TWO

1. I HEAR VOICES

2. I CAN TELL

3. GIVING UP

4. FEVER

5. YOU'VE GOT ME HUMMIN'



A MAZUR ENTERPRISE PRODUCTION
 PRODUCED BY TONY MICHAELS & VINNY GORMANN
 ENGINEER: BILL STAHL



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ric ocasek *attitude*



ric ocasek/beatitude



Jimmy Jimmy

something to grab for

prove

i can't wait

connect up to me

a quick one

out of control

take a walk

sneak attack

time bomb

produced by: ric ocasek



GEFFEN
RECORDS

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Jimmy Jimmy ☼

hey jimmy
what's the matter with you tonight
nothing to do
can't think of anything to do
got to get out of here
go out and watch a fight
open up some heads
go for life
that's not dead
got to get some kids instead
of just sitting around
thinking about what's wrong
with everything in your life
tonight
you can't see too well
what's going on
but there's something going on
that you don't know about
america
nobody's getting off
we're all in this together
nobody's getting off
it must be now or never
nobody's getting off
must this drag on forever
nobody's getting off
we're all in this together
hey jimmy
they're calling you back
they want you to come back
and take out the garbage
they want to talk to you
about something
they found in your drawer
under a hustler magazine
they want to cool you out
and ignore your problems
they want you to stay in line
what happened to my baby
where did he go wrong
why can't he be like other kids
what's the matter
with these kids today
hey jimmy
you don't look so good tonight
are you depressed
or something
you look spaced out
can't there something
you could be doing
instead of watching tv
or listening to the fm
don't you want to think about nothing
don't you want to do something
are you pretending
nothing's wrong
america
it can happen here

something to grab for ☼

if you want to hang on my shoulder
i'm standing here
if you want to do it all over
let me get near
if you were another pretender
i'd pass you by
when you gonna give me something to grab for
maybe i'd try
when you gonna give me something to grab for
when you gonna put it in my right
when you gonna give me something to grab for
when you gonna show me what it's like
if you want to talk about it
i got the time
when you're looking so enchanted
you cover my mind
if you think i'd wait forever
maybe you're right
there's no such thing as now or never
there's only twilight
if you want to take it lightly
i won't make a sound
if you want to take me over
i won't turn you down

prove ☼

you could show me all your photographs
you could leave me hanging high
you could tell me about the mystery
hiding in your eyes
there's one too many reasons
why i should be with you
but i'll just be in season
just like you want me to
you don't have to prove a thing
pretty girl pretty girl
you could tell me secrets
that i wouldn't only keep
you can have your soul du jour
when you're fast asleep
when you turn me over
i won't waste your time
put on your precious makeup
you won't stand in line
i'm standing in your doorway
i know you never look it
i won't try to walk away
with something in my pocket
everything you want to do
it easily gets done
even on a rainy day
you could pull the sun

i can't wait ☼

for your love
i can't wait
for your touch
i can't wait
for your silky smile
i can't wait
for your angel heart
i can't wait
cause when you hold me
i melt away
and when you hold me
i want to stay
night to night
day to day
i just can't wait
for your love
for your whisper soft
i can't wait
for your bright nite eyes
i can't wait
for your silky sway
i can't wait
i'd be so glad if you came today
i can't wait

connect up to me ☼

you talk close to me
i know your ways
i feel your dreams
you talk close to me
fairy domes and princesses
living in illusion
touch me free
i need your nite light
close to me
i need your nite life
fantasy
when the dance night flies
and the Broadway screams
connect up with me
i feel your heartbeat
pounding soft
i'm taking off
you stick close to me
the right intrusion
is what we need
the touch is free
i'm watching your slick trick
still life moving
and ever so softly
letting it go
still by windows
some are still running
thinking they dreamt you
but never to know
connected up to me
i need your nite life

a quick one ☼

how about a quick one
the address is right
has just begun
you know it's never like it seems
and when you wake up
it's going to feel just like a dream
so won't you hold on hold on
don't you leave me here tonight
everything will be all right
i know it's hard for you to take
and in the distance
you don't want to make the same mistake
so won't you hold on hold on
don't want to lose your dawn delight
don't want to ever say goodnight
there's going to be blue stars tonight
and when you wake up
there's going to be a different light
so won't you hold on hold on
don't you leave me here tonight
everything will be all right
i don't need a stranger touch
just for something new
i'm not looking for too much
but here is overdue
you think it's too good to be true
when you wake up
there's someone calling over you

out of control ☼

well someday you'll be sorry
that you flunked around and waited
for amsterdam and lillywhite
so heavenly sedated
it's faster than a speeding bullet
tonight someone's biased
it's easier for you to tell
why no one ever lasted
keep it out of control
you don't have to think too much
we're all trying to help you out
show you how to save yourself
so you got no doubts
prima donna jesus morn
you'll be waiting new forever
some people call you speedo
they just think they're so clever
keep it out of control
in the thick black mine
blow tray can you see
fly the pawns curly sight
it's the easy way out
it's the trouble take hidden
it's the long cone beach lawn
infested with headlights
touched
instrument landing
keep it out of control

take a walk ☼

limber the cold and darkly sky
you trip the light and go
through the love gates sweet and wild
how close you'll never know
take a walk take a walk down
you got to split this crazy town
take a walk take a walk down
you got to turn this life around
i remember the nite you ran
just a prisoner of the dark
you were waving that chinese fan
trying to hit the easy mark
take a walk take a walk down
take a look around
take a walk take a walk down
you got to turn this dream around
you were taking off by yourself
you were searching for a safety place
still hoping for a little help
showing off a little face
take a walk take a walk down
take a look around
take a walk take a walk down
you got to turn how life around
take a look take a look around

sneak attack ☼

collocation in the center
paradoxical on the edges
we're shooting the moon
watch out for rockets
cold cream windows nervous smiles
look to blankets for swivel
wasted children dance alone
live in the yone world
it's a silent flight
for a satellite
sneak attack
who's going to wake you up
when they come for you
pinch of life burns and flies
regulate mode elite
locked into a red heat
it's a silent flight
for a satellite
sneak attack
we're shooting the moon
watch out for rockets

time bomb ☼

i live in a world
of manufactured joy
and factory parts
i live in a world
of dancing lips
and prima donna's
i live in a world
of dime store dummies
and slingshot rummies
i live in a world
of lonely hearts
and dispassionate pigs
i live in a world
of murderers
and priests
i live in a world
of pistols
and doomsdayers
i live in a world
of computer games
and cops
i live in a world
of war
and wigwags
and i'm sitting on a time bomb
i live in a world
of businessmen
and breath soap
i live in a world
of confusion
and uneasily
i live in a world
of glamour
and god fear
i live in a world
of tv news
and blow ups
i live in a world
of wasted energy
and heartlines
i live in a world
of technology
and tunnel
i live in a world
of garbage strikes
and jackknives
i live in a world
of night screams
and rainbows

ric ocasek-guitar, keyboards,

voice ☼ ☼ ☼ ☼ ☼ ☼ ☼ ☼

stephen george-drums ☼ ☼ ☼ ☼ ☼

darryl jenifer-bass ☼ ☼ ☼ ☼ ☼

roger greenawalt-guitar ☼ ☼ ☼ ☼ ☼

stephen hague-keyboards ☼ ☼ ☼ ☼ ☼ ☼ ☼ ☼

fuzbee morse-guitar, keyboards ☼ ☼ ☼ ☼ ☼ ☼ ☼ ☼

casey lindstrom guitar ☼ ☼ ☼ ☼ ☼

miss tom drums ☼ ☼ ☼ ☼ ☼

eric dyer-saxophone ☼ ☼ ☼ ☼ ☼

steve cataldo-voice ☼ ☼ ☼ ☼ ☼

jules chinar-voice ☼ ☼ ☼ ☼ ☼

antonio de portago-voice ☼ ☼ ☼ ☼ ☼

akio akashi-bass ☼ ☼ ☼ ☼ ☼

greg hawkes-keyboards ☼ ☼ ☼ ☼ ☼

produced by: ric ocasek

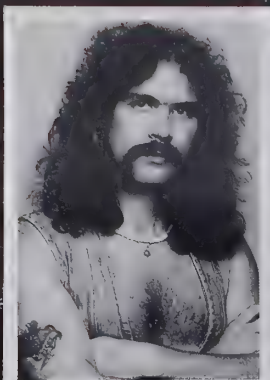
engineered by: tom taylor
assist. eng. walter turbutt
tape ops: david houghmeier
thom moore
resident tech: amy topekka
recorded at: synco sound studios, boston, mass.
mastered at: sterling sound by: george marino
cover and sleeve photos by: bob carlos clark
graphic layout: joni nemanus
symbols by: bno topekka
management by: eliot roberts

all songs written by ric ocasek; except out of control,
written by ric ocasek and greg hawkes. all songs © 1982
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stephen george courtesy of arista records.
greg hawkes courtesy of elektra records
rules shear courtesy of columbia records



FOUNTAINHEAD



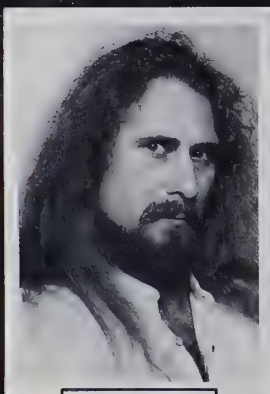
MARC COUTURE



KEN GRIFFEN



JOHN FRISELL



ART DESKE



DAVID KUFTA



GORDIE FOLSOM

Fountainhead Consists Of: Marc Couture, Bass Guitar; Art Deske, Guitar, Trumpet; John Frisell, Guitar; Gordie Folsom, Drums; Ken Griffen, Keyboards; David Kufita, Guitar; vocals by all. Road Crew, Steve Newberg, "Agony" Harry "O", Coordinator, Cheryl Scott; Live Mixer, Billy Dest; Management, Jack Forchetta, Air Tight Mgt.

SIDE I

SIDE II

1. Stay Away (BMI)
2. I Saw You (BMI)
3. Gas Station Girl (BMI)
4. It's A Pirate's Life (BMI)

1. Le Lady (BMI)
2. How Blue Can You Get (BMI)
3. Born To Be Wild (BMI)

All songs except "Born To Be Wild" and "How Blue" written and published by S.A.D. Music. Recorded live at Toads Place, New Haven, Conn. July 6, 7, 8, 1981. Produced and engineered by Kurt Kinzel for Motor Sport Productions. Production Assistant Billy Dest. Equipment provided by The 19 with special assistance from Jonathon. Mixed at The 19. Plating by Europadisk. Album graphics by Warpdrive Studios. Photos by Ted Beaudin. Mastered by George Marino, Sterling Sound.

Special Thanks To:

David Carrico, Michael Lucy, Brian, Kevin, Kathrine, and the crew at Toads, Cross Country Concerts, Gordon Weingarh, Paul Payton, Alex Hodges, Walter O'Connell, Gene Prentiss and especially to our loyal and patient fans.

Now that you've heard from us, let us hear from you.
Fountainhead, P.O. Box 51, New Britain, Conn. 06050

Toads Records and Tapes, Forty Sawyer Hill Rd., New Milford, Conn. 06776

ELMER HAWKES

Boston Serenade





ONE

WHEN THE DEAL WENT DOWN
 TRIGGER HAPPY BAND
 THE MAN WHO BUILT CARNEGIE HALL
 BOSTON SERENADE
 YELLOW BANDANA
 ON A WEATHERVANE

TWO

THE FELLA THAT LAY ON THE FLOOR
 BLOOD AND THUNDER
 THE LIGHTS OF CARLISLE
 ORVILLE WRIGHT
 THROUGH A HOBO'S EYES

Electric 6 String Guitars: Sheldon Mirowitz, Don Hall, Bob Monteleone
 Electric 12 String Guitars: Elmer Hawkes
 Acoustic Guitars: Elmer Hawkes, John Mock, Vsevolod Rosenblatt
 Bass Guitar: Mike Hagan, MacGregor McGehee, Mark Lawyer
 Percussion: John Laguzzi, Morris Schonhorn, Joel B. Jacob
 Keyboards: Ward Croes, Allison Lissance, Joel B. Jacob
 Harp: Michael Rafferty
 Accordion: Mauricio Villavecchia
 Mandolins: Elmer Hawkes
 Oboe: Mary Shea
 Fiddle: Maxine Prolman, Ben Smeal
 String Ensemble: Joel B. Jacob
 Vocal Harmony: Eric Weise, Allison Lissance, MacGregor McGehee, Vance A. Gilbert, John Elton Floyd, Anna Sullivan, Paula Price, Joanne Hype, Dusty Clappitt, Ed Cobb, Hugh Hanley, Donna DeChristopher
 Photography: Pat Murray
 Engineer: Darlene Wilson
 Additional Engineering: Phil Adler, Andy Mendelsohn
 Mixing: Darlene Wilson, Andy Mendelsohn, Michael Golub
 Produced by: Elmer Hawkes
 String Arrangements: Elmer Hawkes, Joel B. Jacob
 Cover Design: Patricia Macher
 Tip of the hat to: John Elton Floyd, David Anderson, Patricia Macher
 Recorded at Baker Street Studios—Belmont, Mass.
 Additional Recording done at Downtown Recorders—Boston, Mass.
 All words and music by Elmer Hawkes
 Communication may be made through 885 Mass. Ave., Suite 19, Cambridge, Mass. 02139 (617) 354-6088
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Side One

When The Deal Went Down

Your heart beat, and my heart beat
As we gazed out on the dark street
The night hit, like a hard wind
We'd seemed like dancers who'd been
Waiting for the tune to come around
When the deal went down

I'd held you, and you'd held me
We'd lived on the edge of every
Heartache, heartbreak
Like outlaws searching for a
Sanctuary in a town
When the deal went down

We'd hit the road like gamblers that just
Never seemed to have a chance
We had wearied of the dance
Our love had burned, beyond the shadow of a doubt
Til the fire went out

We'd laid out, we'd slaved out
And our story seemed played out
For old times, with old rhymes
We'd known those same old lines
Like the song of a bogar and a clown
When the deal went down

We knew the tune like minstrels who had
Been living on a stage
Our love was burning in a rage
In the night, while the rain began to start
Like the beating of a heart

Your heart beat, and my heart beat
As we gazed out on the dark street
The night hit like a hard wind
We'd seemed like dancers who'd been
Waiting for the tune to come around
When the deal went down
When the deal went down
When the deal went down

Trigger Happy Band

We were lighting up our fortunes on highway 95
We were playing every night in sophisticated dives
We were drumming on the dashboard thinking about the show
We were writing our own songs like the ones on the radio

We were living in an old car tangled up in miles
We were talking about agents, smoking Lucky Strikes
Reading our reviews, hoping we'd go far
We were better than a bullet from the neck of an old guitar

From Birmingham to Bridgeport at every single bash
We warmed 'em up with Huggard and we hit 'em hard with Cash
The crowds were getting bigger in every dancing hall
And they rocked to the songs that we drilled right through the wall

chorus:

We were living in a dream, writing for a band
Around the U.S.A. in a trigger happy band
Oh the nights we had 'em moving and the nights we had 'em floored
But we were running out of steam and it rang through every chord

Well we played the old saloons like a nickelodeon
And they paid us off in Muller and they paid us off in gin
And as we hit the stage we were higher than a kite
And the girls down front oh, they came back every night

Well it was "Uncle John's Band" and "Hello Mary Lou"
And the drunks were always yelling for the songs we never knew
The smoke got so heavy you couldn't see the fights
But we ripped that crowd 'til they blew out all the lights

Well the agents said we had it, we were really set to go
"Silver Threads and Golden Needles" for a hundred bucks a show
The hard times were biting, that's the way it seemed
But the highs were higher than anything we'd dreamed

repeat chorus

Well we were playing in Rhode Island with the lyrics in our coats
We were singing out our hearts with gravel in our throats
Staying up til sunrise, waking up at noon
But things weren't right and it rang through every tune

We'd been getting well known, they said we couldn't lose
But our vision got lost between the wires and the fuse
The drummer got sick and there was writing on the wall
And the dream unwound like the strings on an old Los Pual

Now the memories echo, they hit ya like a trap
All the great ovations and the crowds that wouldn't clap
Everyone that loved us and held us up so high
And the songs they'll know until the day they die

The Man Who Built Carnegie Hall

He was a man who caved
He never played on a stage when the crowd gave a roar
But he sat all alone as he laid out his plans
With sketches all over the floor
And he envisioned the stage as he measured such loss
And he could hear how the echoes would fall
He was a man who took all of his greatest ideas
And he put 'em into Carnegie Hall

He was a man who never wrote down a chord or a note
He never played on a flute or a horn
But he'd worked through the night 'neath the glare of a light
As the balcony slowly took form
And he designed every floor, every ceiling and floor
And he could see every last curtain coil
He was a man who took all of the hope in his heart
And he put it into Carnegie Hall

He framed his ideas as a painter would frame
A painting suspended in time
He'd laid out dimensions in phase after phase
As a poet would lay out a rhyme

He was a man who never danced he never sang
He'd never spoken a line in a movie or show
But he could hear every pause and every round of applause
As his imagination let go
And he put all his dreams into gardens and beams
And into spotlights that hung on a wall
He was a man who had a gift and it came to be known
As a building called Carnegie Hall

Boston Serenade

Didn't your good heart ache
Where is the one who walked the city streets like Baudelaire
It was a pair of third floor rooms as curtains lightly swayed
Swirling 'round in a Boston serenade

Where is the hope you wore
Where is the life that sprung up from the clutter on your floor
It was a year when schoolgirls had flickered on a shade
Acting out a Boston serenade

Well the town lay in its rest
As the nights unraveled on the top of Parker Street
And the poor man danced while the rich man played
Locked into a Boston serenade

Where is the silent rage
Where is the one who'd known the lines on every poet's page
Maybe the world just couldn't hear the symphony you'd played
Gone down in a Boston serenade

Where is your good heart now
Where is the one who filled the world with endless hope somehow
You were the one who told the tales that lit the old arcade
Faded into a Boston serenade

Yellow Bandana

Four Spanish sailors wandering around
On the hottest night of summer in a tiny seacoast town
One was dressed in grey one in scarlet red
One wore a yellow bandana 'round his head

Music filled the sidewalks from across the balcony
As the four men walked into a tavern by the sea
One man wore a belt with trinkets made of lead
One wore a yellow bandana 'round his head

There were three Belgian fiddlers in the corner by the stairs
There were seven ladies dancing with flowers in their hair
And a lovely Gypsy girl with eyes so dark and cold
And she was looking at the man with the bandana laced in gold

Voices filled the alehouse like the pounding of a drum
The night was getting better with the smell of salt and rum
And as the mugs were raised with laughter and a clink
The man with the bandana gave the Gypsy girl a wink

Out the door they walked along descending every tier
The moonlight was shining on the San Fernando pier
And stories of the sea were like a poem softly read
By the man with the yellow bandana 'round his head

One year rolled along and in the San Fernando skies
September brought a boy who had the darkest Spanish eyes
And as the autumn passed and the rains hit the shore
The man with the yellow bandana came no more

Seven seasons passed along the coast of Portugal
As the mother and the son would walk along the old canal
And stories of the sea were all she ever told
As she tied up his hair with a bandana laced in gold

On a Weathervane

Burn down the porch and dock up the boat
Cool off the porch and whip up the goat
Kick out the cat and tie up the crane
And look for me on a weathervane

chorus

On a weathervane you could never know
If the skies will rain or the skies will snow
Though the roof may lift at the crack of dawn
The weathervane won't point which way I've gone

Roll out the rug and chase out the mouse
Kill all the bugs and board up the house
Rip off your hat and flag down a train
And look for me on a weathervane

repeat chorus

Scoot down the stairs and punch through the screens
Shake down the pears and dump out the beans
Gravel up the barn and hook up the drum
And look for me on a weathervane

repeat chorus:

Pile up your shoes and clean up your knots
Tear up the news and jump off the roof
Climb up your gal and stroll down the lane
And look for me on a weathervane

repeat chorus:

Burn down the porch and dock up the boat
Cool off the porch and whip up the goat
Kick out the cat and tie up the crane
And look for me on a weathervane

repeat chorus.

The Fella that Lay on the floor

Saturday night in a card game at quarter to two
Words were exchanged in a hurry, somebody fired a gun
Everything got pretty quiet, sta .ding around by the door
And everybody looked down at the fella that lay on the floor

No one knew much about the man that lay flat on his back
The patrons were pretty confused, no one was sure of the facts
Til a man in the back kinda mumbled, he said there was one thing for sure
That the fella that shot him had not even met
The fella that lay on the floor

chorus:

They said he was someone who'd always been misunderstood and confused
Lord how hard it is always, to walk in another man's shoes
Well he might not have been much to look at
Some people said he was poor
But the fella that shot him knew nothing about
The fella that lay on the floor

Whispers were circulating around the side wall
The story began to emerge of the man who'd come in from St. Paul
It was the kind of a place where they'd never
Had any trouble before
And everyone found it hard to believe
About the fella that lay on the floor

It seemed he'd been looking for work for a time in between
Rumor had had it that the dead man, had traded an ace for a queen
One fella said it's amazing how death kinda wants by the door
And how trouble always did follow
The fella that lay on the floor

They said he was someone who'd always been misunderstood and confused
Lord how hard it is always, to walk in another man's shoes
Well he might not have been much to look at
Some people said he was poor
But the fella that shot him knew nothing about
The fella that lay on the floor
The fella that shot him knew nothing about
The fella that lay on the floor

Blood and Thunder

Cool off my carburetor or maybe it'll break
We're a one half alligator and a one half rattlesnake
And they chased us all around the county lines
And we've been rolling up our cigarettes with hundred dollar fimes

Blood and thunder it's a bad road we've been down
Blood and Thunder will be the before we turn it all around
Well, everybody knows we'd be preachers I suppose
If we could only kick the mud from off our heels
If we could only kick the lightning from these worn out wheels

Down in a little drunken village on Independence eve
We got nearly tarred and feathered and politely asked to leave
But it's lucky that they never killed our hope
But I bet they would have hanged us if they only found a rope

Blood and thunder are we chained down to this road
Blood and thunder will we travel til this engine will explode
Think it over more or less we'd be ministers I guess
If we could only kick the mud from off our heels
If we could only kick the lightning from these worn out wheels

Well the law got kind of lucky, oh, they had us in a jam
We had eight wheels in Kentucky and six in Alabama
By the time they pulled the warrants from their jeans
We were rolling into Dallas singing "Battle of New Orleans"

Blood and thunder what a road we've had to run
Blood and thunder don't these hard times seem to weigh a ton
On that day we lay 'em down we'd be preachers in this town
And we'll tell 'em just how lovely Heaven feels
If we could only kick the lightning from these worn out wheels

We rombled 'round with all the misfits, oh the stories that they told
Wishing like the devil this highway'd turned to gold
But this road has kept us living on the loose
And I suppose we're gonna ride it til it lightens like a mouse

Blood and thunder will our dreams all fall apart
Blood and thunder can we ever shake the devil from our hearts
Will we wind up getting lost in a cloud of our exhaust
Will we live our lives just like poker dice
Could we ever kick the lightning from these worn out wheels

Blood and thunder can we ever turn the tide
Blood and thunder will it always just be a crazy ride
Oh, maybe we'll get by or maybe we'll die
Maybe we'll keep rolling on our heels
But could we ever kick the lightning from these worn out wheels

The Lights of Carlisle

Small towns gone by echoes on echoes
That tell of the places you've been
Churchbells on high, pictures that frame out a life
Sketched in the wind

And I'll kiss you goodnight, with the wind turning cold
And I'll hold you like only dreamers can hold
Headlights will glitter like visions of gold
All down the line
And I'll tie back your hair in a ribbon of blue
And I'll think about all of the wonder of you
Lightly lay down for awhile
Tonight as we head toward the lights of Carlisle

Crowds in the rain, voices on voices
That tell of a world left behind
Links on a chain, backroads that circle
The part we must play in our time

And I'll kiss you goodnight, with the wind turning cold
And I'll hold you like only dreamers can hold
Headlights will glitter like visions of gold
All down the line
And I'll tie back your hair in a ribbon of blue
And I'll think about all of the wonder of you
Lightly lay down for awhile
Tonight as we leave for the lights of Carlisle

Highways have led to worlds far apart
But let it be said we have followed our hearts

Look to the wind, starlight on starlight
All like a dream long ago
Roads with no end, leading us on to
Wherever the four winds may blow

And I'll kiss you goodnight, with the wind turning cold
And I'll hold you like only dreamers can hold
Headlights will glitter like visions of gold
All down the line
And I'll tie back your hair in a ribbon of blue
And I'll think about all of the wonder of you
Lightly lay down for awhile
And tonight we'll look down on the lights of Carlisle

Orville Wright

Kitty Hawk, Caroline in 1899
Orville Wright, hanging around the shack
Crazy dreams, half insane, we'll put a man inside a plane
And we'll soar through the clouds to Heaven and back

chorus:

Oh, and here's to you Orville Wright
No we'll never forget that flight
Carolina will be proud, history will tip its hat
And the world will never know another night like that

Willard in the canopy, on flyer number three
Put a hammer in the ranger wild machine
Bank and turn, got her straight, and with every figure eight
We will soar through the clouds to that heavenly gate

Oh, and here's to you Orville Wright
No we'll never forget that flight
Carolina will be proud, history will tip its hat
And the world will never know another night like that

Men of dreams, pioneers, bike shop engineers
Tinkering around with glider wings
Will they hear what we've found in every tiny town
Will they all shout our names when the news gets around

Oh, and here's to you Orville Wright
No we'll never forget that flight
Carolina will be proud, history will tip its hat
And the world will never know another night like that

Through a Hobo's Eyes

Down the crooked alleyway, where the organ grinders play
Where the old pickpockets stray, hobos sit with eyes so hollow
Down on railway station row, where the old ragpickers go
Where the card sharks whisper low, along the path that hobos follow
Huddled 'round the lane, along the empty theater halls like scarecrows in the rain
As night rolls around on the hard side of town

chorus:

Through a hobo's eyes
City lights are fading into early dawn
Footsteps are parading through the dreams that are all but gone
Arms in tattered blue are reaching out for you
Voices left and right are whispering good night

Past the burrows all aglow, 'neath the awnings hanging low
Where the midnight dancers throw, nickels to the hobos kneeling
By the old gaslight hotel, where the broken-hearted dwell
Stories that the hobos tell, rattle off the wooden ceilings
In the cold they sit, like puppets with tangled strings on benches dimly lit
As night falls down on the hard side of town

Through a hobo's eyes
City lights are fading into early dawn
Footsteps are parading through the dreams that are all but gone
Arms in tattered blue are reaching out for you
Voices left and right are whispering good night

In the parks the hobos dance, پروettes in ragged pants
Minuets a dime a dance, to the fiddler on the sidewalk
In the night the hobos sing, "Rock of Ages", "Silver Wings"
And in the night the echoes ring, through the hollow vacant buildings
And as the bottles all run dry, as the vipers roll quickly by
In the parks the hobos die, to the leaves of autumn turning
And on the hotel floor, another life is gone just like the slamming of a door
As the lights dim down on the hard side of town

Through a hobo's eyes
City lights are fading into early dawn
Footsteps are parading through the dreams that are all but gone
Arms in tattered blue are reaching out for you
Voices left and right are whispering good night

Vanguard
RECORDINGS FOR THE CONNOISSEUR

VSD-6545

HENRY JOE & THE FIFTH



GREATEST HITS

Side One

1. **FISH CHEER & I-FEEL-LIKE-I'M-FIX-
IN'-TO-DIE RAG**
Vocals: Joe, Bruce, Barry, David
3:42

2. **MARIA**
Vocal: Joe McDonald 3:30

3. **STREETS OF YOUR TOWN**
Vocal: Barry Melton 2:53

4. **WHO AM I**
Vocal: Joe McDonald 4:03

5. **PORPOISE MOUTH**
Vocal: Joe McDonald 2:45

Produced by SAM CHARTERS



JOE McDONALD—vocals, guitar, bells, tambourine
BARRY MELTON—vocals, guitar
DAVID COHEN—guitar, organ
BRUCE BARTHOL—bass, harmonica
CHICKEN HIRSH—drums

Side Two

All vocals by Joe McDonald

1. **NOT SO SWEET MARTHA
LORRAINE** 4:24

2. **THE MASKED MARAUDER** 3:10

3. **BASS STRINGS** 4:48

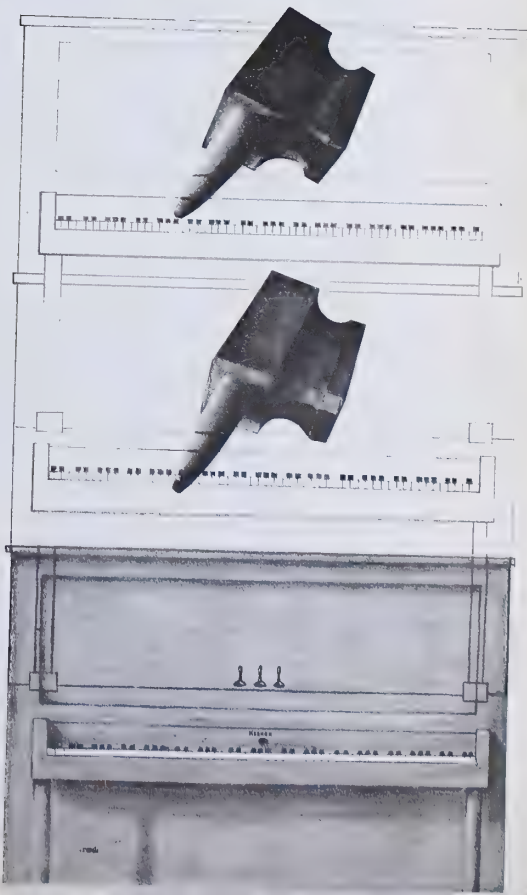
4. **HERE I GO AGAIN** 3:26

All songs are by Joe McDonald except "Streets of Your Town" by Barry Melton. All songs published by Joyful Wisdom, BMI, except "Maria" and "Here I Go Again" (McDonald Music Corp., BMI) and "I-Feel-Like-I'm-Fixin'-To-Die Rag" (Joyful Wisdom/Tredition Music, BMI)

ART DIRECTION: JULES HALFANT
ART BY DAVID BYRD
PHOTO BY JOEL BRODSKY

GREATEST HITS

Glass House





Musicians (Left to Right Above)

ROBERT MITCHELL

Guitars, Vocals

ROBERT KEENER

Bass, Vocals

PETER HICKEY

Keyboards, Vocals

DAVID J. MOORE

Drums, Vocals

BILL HUDAK

Engineer

DOUG "BATMAN" FAY

Equipment

ROBERT KEENER

Cover Design - Photography

Recorded At

REEL DREAMS

Bloomfield, Connecticut

SIDE A

This Life

Magritte

Back to the City

Big Top

SIDE B

Tonight Tomorrow

Blue Waltz

Price of Beef

She is to Me

Produced By

**Glass
House**
81 Torrington Ave.
Collinsville, Conn.
06022

Special Thanks to Walter and Marylou Kupchunos, Tom Mitchell, Carl Henry, Dale, Jan, Karen, Heidi, Tom, Dave, Guy and Charlie D.

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**come on everybody—
let's do the**

Twist



hits to keep you twistin' round the clock!

PEPPERMINT TWIST • LET'S TWIST AGAIN • TWISTIN' U.S.A. • OOH POO PAH DOO SHIMMY
THE TWIST • BIG BEN TWIST • HONKIN' THE TWIST • AN ODD TWIST
LEMON TWIST • OLD MACDONALD TWIST • ORGAN TWIST

FOR YOUR SWINGIN' DANCE PARTY —

Come On Everybody Let's Do The

Twist

FATS and the Chessmen wail out these twistin' hits that are shakin' the country by storm. Here are tunes that have launched the most popular dance in twenty years.

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(Kal Mann)

AN ODD TWIST
(J. F. Kuhn)

LEMON TWIST
(J. F. Kuhn)

OOH POO PA DOO
(J. Hill)

ORGAN TWIST
(J. F. Kuhn)

PEPPERMINT TWIST
(Randazzo-Barberis-Weinstein)

LET'S TWIST AGAIN
(Mann-Appell)

OLD MacDonald HAD A TWIST
(R. W. Lowden)

BIG BEN TWIST
(Miller-Lowden)

INSISTIN' ON TWISTIN'
(Randazzo-Barberis-Weinstein)

HONKIN' THE TWIST
(R. W. Lowden)

THE TWIST
(Hank Ballard)

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THE HOMBRES

LET IT OUT

LET IT ALL HANG OUT



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Wm

FORECAST

THE HOMBRES - LET IT OUT

SIDE ONE

LET IT OUT (Let It All Hang Out) 2:05

LITTLE 2 + 2 1:40

SO SAD 3:47

GLORIA 5:43

AM I HIGH 2:49

SIDE TWO

MAU MAU MAU 2:15

THIS LITTLE GIRL 1:58

SORRY 'BOUT THAT 2:15

YA YA 3:11

HEY LITTLE GIRL 1:46

IT'S A GAS 1:56

All Compositions BMI

Produced by Huey P. Meaux For Shelby Singleton Productions, Inc.

Arranged By The Hombres

A & R Supervision: Bob Morgan

Engineered By G. D. Shelby & Stanley Kessler

Director of Engineering: Val Valentin

Cover Photo: Mel Horn

Cover Design: David Krieger

Take a lead guitar . . . put Gary Wayne McEwen behind it; set up the drums in front of John William Hunter; plug in a bass and turn it over to Jerry Lee Masters. Now line this up next to B.B. Cunningham's organ and LET IT ALL HANG OUT!!!

The aforementioned four—all personable guys from the Memphis, Tennessee area—comprise a group who, in the Summer of '67, burst upon the pop music scene like rockets at a Fourth of July picnic.

Known as The Hombres, they noodled around with tunes, playing, singing and writing, during their stint at Memphis High School—soon to be joined by bassist Jerry whose home was in Little Rock, Arkansas. Jerry had been a title-holding swimming champ in high school and had several scholarship offers to top colleges. He turned them all down to pursue a musical career with Gary, John and Bill, or B.B. as his fans have come to call him.

More than their music holds them together as The Hombres. They're all fond of fishing and water sports. They enjoy hunting, have toyed with golf and are all devoted girl watchers! They take their songwriting seriously and will compose while traveling to gigs or waiting backstage for house lights to go up and crowds to quiet down.

They're easily able to reach their audiences, largely through the original songs they write. In them they share the same feelings, triumphs and hangups that their audiences are going through. So it all comes out the truth.

Their success with their first record has created the demand for this album—which marks for them the beginning of a climb toward stardom, upon which they embark surefooted, eager and talented.

Sit back, turn up the volume, put down the needle and LET IT OUT . . . you, and The Hombres will be glad you did.



This record has been engineered and manufactured in accordance with standards developed by the Record Industry Association of America, Inc., a non-profit organization dedicated to the betterment of recorded music and literature

Manufactured by MGM Records Division; Metro-Goldwyn-Mayer Inc.
 1350 Avenue of the Americas, New York, N.Y. 10019



Side 1
 BOOGIE BANDS & ONE NIGHT STANDS 3:25
 POUR YOUR WINE 3:01
 RIDE RIDE RIDE 3:04
 GYPSY DANCER 3:12
 THE LIGHT THAT SHINES 3:06

Side 2
 AT THE TROPICANA 2:09
 I NEED YOU TONIGHT 3:18
 MUSICAL CHAIRS 3:03
 JUSTINE 2:54
 CANNIBAL FOREST 4:16
 MIDNIGHT CREEPER 2:47

ETC



Produced by Greg Dempsey
 Engineered by Kerry McNabb at Paramount Studios, Hollywood

Photography by Ed Caraeff
 In DiscReetion: Herb Cohen

This album previously was released under the title **Amazing** (DS 2168), with the exception of the song "Boogie Bands & One Night Stands," which is new material.

STEREO

LP-12424

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REBIRTH OF THE BEAT SANDY NELSON

MAGIC CARPET RIDE / COME ON REACT / SOULFUL STRUT / THE LION IN WINTER / DRUMS ALONG THE STRIP
OUT OF LIMITS / I FEEL FREE / MENDOCINO / SUNSHINE OF YOUR LOVE / MY OWN THING
GOING UP THE COUNTRY / REBIRTH OF THE BEAT



Producers: Scott Turner and Joe Saraceno

Arranger: George Tipton

Art Direction: Woody Woodward

Design: Marsha Salisbury

Imperial Records

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Transmissions Co. (p) 1978



ALL THE THINGS THAT MAKE GREAT INSTRUMENTAL MUSIC LED BY THE BIG BEAT OF SANDY'S DRUMS

REBIRTH OF THE BEAT SANDY NELSON

SIDE ONE

Rebirth Of The Beat
Magic Carpet Ride
Soulful Strut
Come On React
Drums Along The Strip
Out Of Limits

SIDE TWO

Going Up The Country
I Feel Free
Mendocino
Sunshine Of Your Love
The Lion In Winter*
My Own Thing

Public performance clearance—BMI, ASCAP*



BOOGALOO BEAT • LP-12367 • Alligator Boogaloo; Funky Broadway; I Second That Emotion; Expressway To Your Heart; Boogaloo Down Broadway; Midnight Magic; Buckaroo Boogaloo; Get On Up; Karate Boogaloo; Soul Man; Mystery Boogaloo; Stagger Lee.



SOUL DRUMS • LP-12362 • Soul Finger; Baby Love; Hey Harmonica Man; Unchain My Heart; Tossin' And Turnin'; What'd I Say; Shake A Tail Feather; The Happy Organ; Uptight (Everything's Alright); I'll Go Crazy; Groovin'; Swamp Beat.



THE BEAT GOES ON • LP-12345 • The Beat Goes On; Can't Get Enough Of You, Baby; Little Bit Me, A Little Bit You; Blue's Theme; Mercy, Mercy, Mercy; Lady Miss Clawdy; Niki Hooky; Western Union; El Greco; Back To The Beginning; Ruby Tuesday; Kansas City.



CHEETAH BEAT • LP-12340 • Happenings Ten Years Time Ago; Money; Over Under Sideways Down; Summer No Doctor; Mustang Sally; Words Of Love; Winchester Cathedral; Good Thing; Please Don't Ever Leave Me; Freak Beat; Pandora's Golden Heebie Jeebies; I Need Somebody.



BEAT THAT • TORUM-LP-12329 • Ain't Too Proud To Beg; Hanky Panky; Over Under Sideways Down; Summer In The City; Sunny; Sunshine Super-mann; The Work Song; Wipeout; Wild Thing; The Charge; Rock It To Can J. B.; Beat That #11* Drum.



SUPERDRUMS • LP-12314 • Hey Joe; Good Lovin'; Got My Mojo Working; Monday, Monday; Gloria; Kicks; Cool Jerk; Come On Let's Go; Nothing's Too Good For My Baby; Time Won't Let Me; Love Is Like An Itching In My Heart; Superdrums.



"IN" BEAT • LP-12300 • Uptight (Everything's Alright); A Hard Day's Night; Day Tripper; Just Like Me; No Matter What Shape Your Shadow's In; My World Is Empty Without You; Jonny Take A Ride; My Love; Secret Agent Man; The Solomon Theme; "In" Beat; The Duck.



BOSS BEAT • LP-12208 • Papa's Got A Brand New Bag; Slow Down; A Taste Of Honey; A Lover's Concerto; The "In" Crowd; Trust Her Right; Boss Beat; Louie, Louie; Hang On Stooky (My Girl Stooky); Down In The Boondocks; Drums In A See Cave; The 3rd Man Theme.



DRUMS A GO-GO • LP-12087 • Drums A Go-Go; (I Can't Get No) Satisfaction; I Like It Like That; Casbah; Rock-Lo; Woolly Bully; You Turn Me On; Whittier Blvd.; Do The Boomerang; Kitty's Theme; The Clapping Song; Soul Drums.



DRUM DISCOTHEQUE • LP-12283 • Let There Be Drums '66; Sidewinder; Twine Time; Tim Tom Drum; Teon Beach; El Pussycat; Drum Discotheque; Jolly Green Giant; Shogun; Go-Go A Go-Go; Drum Dance; Land Of 1000 Dances.

SHAQUILLE O'NEAL

SHAQ DIESEL

RAP ROOKIE OF THE YEAR!

HIS DEBUT ALBUM

SIDE A:

1. INTRO 1:48
2. (I KNOW I GOT) SKILLZ 4:23
FEATURING DEF JEF
3. I'M OUTSTANDING 4:07
4. WHERE YA AT? 4:45
FEATURING PHIFE OF A TRIBE CALLED QUEST
5. I HATE 2 BRAG 4:32
6. LET ME IN, LET ME IN 3:03

1, 2 and 5 Produced by Def Jef and Meech Wells for The Arsenal
3 Produced by Erick Sermon for Grand Royal Productions
4 Produced by Ali Shaheed
6 Produced by Erick Sermon for Grand Royal Productions
Co-Produced by Collin Wolfe

SIDE B:

1. SHOOT PASS SLAM 3:30
2. BOOM! 3:00
3. ARE YOU A ROUGHNECK? 3:43
4. GIGGIN' ON 'EM 4:08
FEATURING PHIFE OF A TRIBE CALLED QUEST
5. WHAT'S UP DOC? (CAN WE ROCK) 3:53
FEATURING FU-SCHNICKENS
6. GAME OVER :10

1, 2 Produced by Erick Sermon for Grand Royal Productions
3, 5 Produced by K-Cat for Moiz Source Productions
4 Produced by Dr. "T"

Mastered at Masterdisk by Tony Dawsey

AN ORIGINAL SOUND RECORDING MADE BY ZOMBA RECORDING CORPORATION

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"I Know I Got (Skillz)" contains a sample of "Snake Eyes" written by S. McKenzie, K. McKenzie and W. Mitchell and performed by Moiz Source, courtesy of EMI-April Music Inc. (ASCAP)/Frozen Soap Songs (BMI).

"I'm Outstanding" contains samples of "Outstanding" written by Calloway and performed by The Gap Band, courtesy of Taking Care Of Business Music (BMI) and PolyGram Special Markets; "The Payback" written by J. Brown, J. Starks and F. Wesley and performed by James Brown, courtesy of Dynastones Music Publishing/Unichappell (BMI) and PolyGram Special Markets; "Don't Stop The Music" written by Yarbles and A. Peoples and performed by Yarbrough & Peoples, courtesy of Taking Care Of Business Music (BMI) and PolyGram Special Markets.

I Hate 2 Brag

(S. O'Neal/J. Fortson/M. Wells/M. Hancock)

Produced by Def Jef and Meech Wells for The Arsenal

Engineered by Jon Lucas

Recorded and Mixed at Beat Street Studios

Chrysalis Music/Word Life Music/Big Giant Music/Warner Chappell/Hancock Music Co. (ASCAP)

"I Hate 2 Brag" contains samples of "Watermelon Man" written and performed by Herbie Hancock, courtesy of Bluerock Music Co. (BMI) and Sony Music Entertainment Inc.; "Kalam" written and performed by The Kalam Tribe, courtesy of Kalam Music Inc. (ASCAP) and Kalam Records; and "Basketball Thruouturn" written by C. Aboon and performed by Cold Crush Brothers & Fantastic Freaks, courtesy of Charlie Aboon.

"Let Me In, Let Me In" contains a sample of "Wrath Of My Madness" written by D. Owens and M. Jones and performed by Queens Latifah, courtesy of T. Boy Music (ASCAP) and Tensley Boy Records.

"Shoot Pass Slam" contains a sample of "Torment" written and performed by Johnny "Guitar" Watson, courtesy of Yo-Jon Music (BMI) and Johnny "Guitar" Watson.

Erick Sermon appears on "Shoot Pass Slam" and "Boom!" courtesy of Def Jam/BAL/Ches

"Giggin' On 'Em" contains a sample of a performance by Sam Kinison courtesy of the Estate of Sam Kinison.

The "Tetra" contains samples of "The Big East" written by D. Clear, G. Jenkins and T. Stewart and performed by Masta Ace, courtesy of Demolix Music/Verry White Music (ASCAP) and Delicious Vinyl Records by arrangement with Warner Special Products; "Don't Bother The Hype" written by Baleshaur, Sadler, Shocklee and Dreyton and "Public Enemy #1" written by Baleshaur and Shocklee both performed by Public Enemy, courtesy of Def American Songs (BMI) and Def Jam Recordings, Inc. by arrangement with Sony Music Entertainment Inc.; "That's How We Move It" written by M. Deane and C. Stanley and performed by Grand Puba, courtesy of Longitude Music/Powerforce Music/Endowment Music (BMI) and Elektra Entertainment by arrangement with Warner Special Products; "Wicked" written by S. Stewart, D. Jackson, A. Weston, M. Pierre, H. Napier, M. Jones, W. Miles, C. Cherry, D. Lynch, W. Matthews, G. Webster, A. Kolan, L. Bonnet, L. Middlebrooks and performed by Ice Cube, courtesy of Bridgeport Music/Gangsta Boogie Music/MUac music/EMI April Music Co. (ASCAP) and Priority Records and "Death Becomes You" written by T. Givers, K. Gurs, P. Phillips, C. Pans and performed by Pete Rock and C.L. Smooth, courtesy of New Line Music/Mars Kitty & Capone Music/Sansah Flowers Publishing/Pete Rock Publishing (ASCAP) and Elektra Entertainment by arrangement with Warner Special Products.

SALT-N-PEPA

LET'S TALK
ABOUT **SEX!**



ORIGINAL RECIPE SIDE

1. Let's Talk About Sex
(Original Recipe Mix) ✕ (4:40)
2. Swift ➔ (4:04)

LET'S TALK
ABOUT **SEX!**

SUPER CRISPY SIDE

- Let's Talk About Sex
(Super Crispy Remixes) ♥
1. Vocal (4:40)
 2. Instrumental (4:40)

PRODUCED BY HURBY LUV BUG AND THE
INVINCIBLES except ➔ PRODUCED
BY STEEVIE-O AND THE INVINCIBLES.

♥ Additional Production and Remix by Hurby Luv Bug,
Engineered by Andre DeBourg at Power Play Studios.

✕ ♥ Background Vocals by Alpha Omega, Hurby Luv Bug, ♥ Label Us Dope and ♥ Khadella Bass.
All songs written by Fingerprints and published by Next Plateau Music/Sons of K-oss (ASCAP).

Mastered by Herb Powers Jr. at The Hit Factory.

From ✕ ➔ **Blacks' Magic** (1019) and ♥ **A Blitz of Salt-N-Pepa Hits** (1025) Cassette, CD and LP.

Photo: B.J. Papas

Makeup: Patrick Poussard

Concept & Design: Faville Graphics

SALT-N-PEPA FAN CLUB:

c/o Idolmakers, 42-15 Crescent St., Suite 503,
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Recorded at
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(Sylvia Robinson, L. Johnson, M. Johnson,
The Furious Five & The Sugar Hill Gang)

THE FURIOUS FIVE MEETS THE SUGARHILL GANG

Prod. by: SYLVIA INC., Larry & Michael Johnson

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WILL SMITH

WILD WILD WEST

12" SINGLE



WILL SMITH WILD WILD WEST

1. WILD WILD WEST (4:08) 2. WILD WILD WEST (RADIO VERSION) (4:01)

1. WILD WILD WEST (INSTRUMENTAL) (4:08) 2. WILD WILD WEST (A CAPPELLA) (4:08)

PERFORMED BY WILL SMITH / FEATURING ORN HILL / ADDITIONAL VOCALS BY KIM WILBEE / PRODUCED BY ROB FUSARI FOR WHITE CHOCOLATE PRODUCTIONS / ADDITIONAL PRODUCTION BY MARK WILSON / SCRATCHED BY JAZZY JEFF / RECORDING ENGINEERS: ROB CHARELLI AND ARTY SKYE / MIXED BY ROB CHARELLI FOR FINAL MIX MUSIC: KJ ENCORE STUDIOS, BURBANK, CA / MASTERED BY HERB POWERS, JR. AT POWERS HOUSE OF SOUND, NEW YORK, NY / WRITTEN BY WILL SMITH, STEVE WONDER, ROB FUSARI / PUBLISHED BY TREYBALL MUSIC INC./BLACK BULL MUSIC/ONETE-MUSIC CO. INC./JUNE-BUG ALLEY MUSIC/WARNER-CHAPPELL (ASCAP) / CONTAINS A PORTION OF "I WANT YOU" BY STEVE WONDER PUBLISHED BY BLACK BULL MUSIC/ONETE MUSIC CO. INC. (ASCAP), PERFORMED BY STEVE WONDER, USED COURTESY OF MOTOWN RECORDS, UNDER LICENSE FROM UNIVERSAL MUSIC SPECIAL MARKETS, INC. ALSO CONTAINS A PORTION OF THE COMPOSITION "WILD WILD WEST" WRITTEN BY MOHANDAS DEWEE, COURTESY OF TONKA RECORDS, INC. (ASCAP) / WILD WILD WEST APPEARS COURTESY OF HILAND PRODUCTIONS, INC. / MAMAMORTU JAMES LASITER / TAKEN FROM THE WARNER BROS. FILM WILD WILD WEST ALBUM TAKEN FROM WILL SMITH'S FORTHCOMING COLUMBIA RELEASE (2005).

www.willsmith.net www.bahamasrecords.com

COLUMBIA

Harvest
Neil Young

Alabama

Oh Alabama, the devil fools with the best laid plan.
Spring how Alabama.

You got the spare change - you got to feel strange
And now the moment is all that it meant.
Alabama - you got the weight on your shoulders
That's breaking your back.
Your Cadillac caught a wheel in the ditch
And a wheel on the track

Oh Alabama, Banjos playing thru the broken glass
Windows down in Alabama

See the old folks tied in white ropes
Hear the banjo. Don't it take you down home?

Oh Alabama, Can't see you and shake your hand
Make friends down in Alabama.

I'm fear a new land
I come to you and see all this ruin

What are you doing Alabama?

You got the rest of the union to help you along
What's going wrong?

The Needle and the Damage Done

I caught you knocking at my cellar door.
"I love you baby" "Can I have some more?"

Oh the damage done.

I hit the city and I lost my hand.

I watched the needle take another man

Gone. The damage done

Living the song because I love the man

I know that some of you don't understand

Milk-blood to keep from running out

I've seen the needle and the damage done

A little part of it in everyone.

But every junkies like a setting sun.

Words

Someone and someone were down by the pond
Looking for something to plant in the lawn.

Out in the fields they were turning the soil

I'm sitting here hoping this water will boil

When I look thru the windows and out on the road

They're bringing me presents and saying hello.

Singing Words - Words between the lines of age

Self - I was a junkman selling you cars,

Washing your windows and shining your stars,

Thinking your mind was my own in a dream

What would you wonder and how would it seem?

Living in clutter a bit at a time

The King started laughing and talking in rhyme.

Singing Words - Words between the lines of age.

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1. **Introduction:** God's Got A Way For Everybody To Die 2:8
featuring: Raheem B'n, George "Gorgeous" Hancock and Mike Pollard

2. **In My Life** 9:8
(Radio Mix) 5:10

Guest intro featuring Mark and Keith Bush
D. Danielson, for Malik Shakur Publishing, Inc., ASCAP © 2001

3. **Ladies & Gentlemen**
(TV Mix) 4:33

D. Danielson, C. Peele for Malik Shakur Publishing, Inc.,
ASCAP © 2001

Executive producer: Malik Shakur
Associate producers: Mark Bush, Craig Peels, Phil "Kool" Ingram
Produced by Danny D for D.F.C. Entertainment



SIDE



let the hustlers play

(Extended Remix)* 5:30

(Warren McGlone/Lawrence Goodman/Walter Griggs)
Produced by Lawrence Goodman and Chuck Nice

*Specially remixed by Lawrence Goodman

let the hustlers play

(Radio Edit) 4:21

(Warren McGlone/Lawrence Goodman/Walter Griggs)
Produced by Lawrence Goodman and Chuck Nice

SIDE



on the real tip

2:27

(Lawrence Goodman/Warren McGlone)
Produced by Lawrence Goodman and Steady B

let the hustlers play

(Instrumental) 4:22

(Warren McGlone/Lawrence Goodman/Walter Griggs)
Produced by Lawrence Goodman and Chuck Nice

on the real tip

(Instrumental) 2:27

(Lawrence Goodman/Warren McGlone)
Produced by Lawrence Goodman and Steady B

Executive Producer: Lawrence Goodman
Mixed and Arranged by Lawrence Goodman

AN ORIGINAL SOUND RECORDING MADE BY ZOMBA RECORDING CORPORATION
Zomba Enterprises Inc., ASCAP



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01. intro (who's this?)
02. check the flow / 03. world renowned (feat. large professor)
04. hypnotic travellin / 05. no1 can rise above me / 06. higher degree
07. get fonkee (interlude) / 08. bad reception / 09. next levelists
10. soul movement / 11. done wit dat (interlude)
12. be alright (feat. prince poetry of organized konfusion & uniq)
13. renaissance / 14. no options (feat. chan)
15. everything must change (feat. slo-mo & mush mouf of eyesoulated mindz)
16. jazzbox (interlude) / 17. get it right (feat. peril-l of the mountain brothers)
18. all too easy (feat. uniq)

the purest form mixed/mastered by: blaze a.k.a. the world
all tracks published by: blaze the world publishing (BMI)
www.organicthoughts.com • www.art4ms.net • www.blazetheworld.com

the **PUREST** form

Booking and Management:
Contact: Thomas Bang
thomas@organicthoughts.com
Phone: 917 436-0101

Graphic Intelligence: KMOB for Motivate Movement



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SCHOOLLY D

LIVIN' IN THE JUNGLE/
GUCCI AGAIN





1238-1-JD

SIDE A

Livin' In The Jungle
(Album Version)*
(J.B. Weaver Jr.)

Livin' In The Jungle
(Single Edit)*
(J.B. Weaver Jr.)

Livin' In The Jungle
(Instrumental)*
(J.B. Weaver Jr.)

SIDE B

Gucci Again
(Album Version)**
(J.B. Weaver Jr.)

Gucci Again
(Single Edit)**
(J.B. Weaver Jr.)

Gucci Again
(Instrumental)**
(J.B. Weaver Jr.)

Written, produced, arranged and shitted out by Schoolly D

* Mixed by Schoolly D and Joe "The Butcher" Nicolo

** Mixed by Schoolly D and Al "Fat Piece of Shit" Alberts, Jr.

* Engineered by Joe "The Butcher" Nicolo

** Engineered by Al "Fat Piece of Shit" Alberts, Jr.

* Recorded and mixed at Studio 4, Philadelphia, PA

** Recorded and mixed at Sound Spa, Chester, PA

Turntables and bullshit by Cade Money

** Keyboards by Carl "The Body" Angstadt

Photographer: Len Stevens

Original album versions taken from the album **AM I BLACK ENOUGH FOR YOU?** 1237-1-J

Willowden Music Inc. BMI

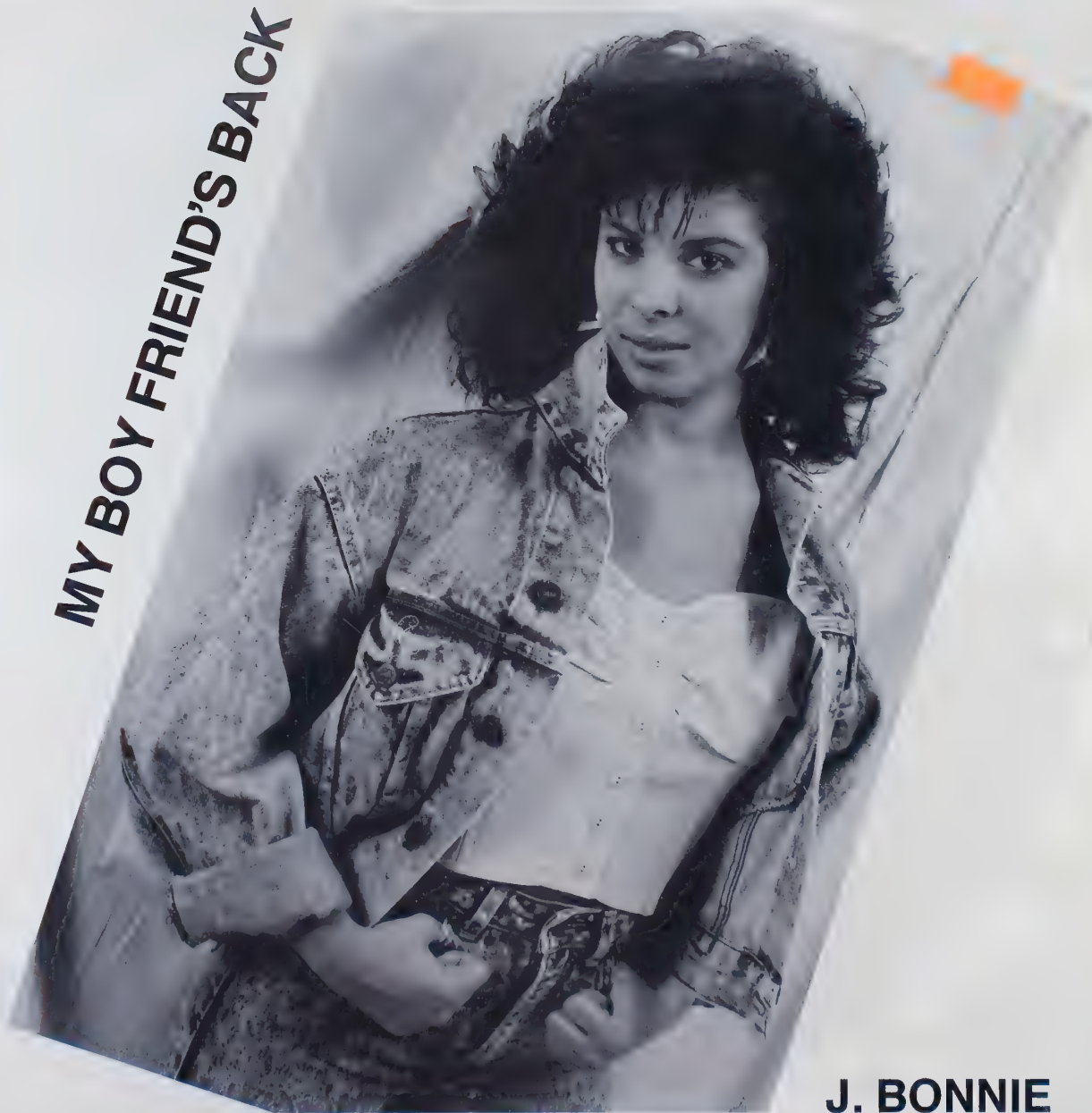
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MY BOY FRIEND'S BACK



J. BONNIE

My Boy Friend's Back



J. BONNIE

Featuring
Knight & Kandy

Side A: My Boy Friend's Back
Vocal

Side B: My Boy Friend's Back
Instrumental

Produced by Danny Jordan & Eddie Singleton

Executive Producer Ben Felcone

Dance Mix & Remix by Mike Rochelle

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Manu Dibango *Abele Dance*

D.ST./Jalal *Mean Machine*

Side B

The Rebels *You Can Make It*

B-Side (with Bernard Fowler) *Odeon*

Toure Kunda *Amadou Tilo*

Side A

D.ST. Mega-Mix II (Why Is It Fresh?)

CEL 173 4:10

Manu Dibango Abele Dance

CEL 171 3:40

D.ST./Jalal Mean Machine

CEL 174 4:38

Side B

The Rebels You Can Make It

CEL 172 3:20

B-Side (with Bernard Fowler) Odeon

CEL 169 4:13

Toure Kunda Amadou Tilo

CELL 6102 3:03

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Side One

1. smooth philly style mix *

2. original

Side Two

1. original instrumental

2. drum mix

3. a cappella

Produced by Joe "The Butcher" Nicolo

Mixed by Joe "The Butcher" Nicolo

at Studio 4 Recording, Philadelphia, PA

Engineering assistance: Dirk Grobelny

Manny Lecuona

Additional vocals by ESI-195 and The Mad Ape

*** Remixed and re-produced by Josh Wink (DJ Wink)**

for WinKing Productions, Philadelphia, PA

Engineered by Craig "Make The Grue" Caruth

at Digital Techniques, Philadelphia, PA

Management: Horizon Entertainment Management

Group, Inc.



COLUMBIA

S I R M I X - M A T

DEEPERS



SIR MIX-A-LOT

1. BEEPERS* (IN TOUCH REMIX) 2. B 3. 1. PLAYERS 2. BEEPERS* (IN TOUCH EDIT) 3. RECORDED AT THE MIX-A-LOT STUDIOS

ALL SONGS WRITTEN, COMPOSED, PROGRAMMED, PERFORMED, PRODUCED AND ENGINEERED BY SIR MIX-A-LOT

*ORIGINAL VERSION AVAILABLE ON THE LP, CD AND CASSETTE "SEMINAR"

MANAGEMENT ARTIST MANAGEMENT, INC.



ART DIRECTOR: T. L. A. D. I. N. T. E. R. N. A. T. I. O. N. A. L. I. N. C.

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NASTYMIX RECORDS



THE PSYCHO REALM

PARENTAL
ADVISORY
EXPLICIT LYRICS



SIDE ONE

PSYCHO CITY BLOCKS/PSYCHO INTERLUDE *

SHOWDOWN †

THE BIG PAYBACK

PREMONITIONS †

SIDE TWO

INTERLUDE/STONE GARDEN/INTERLUDE *

TEMPORARY INSANITY

DOORS INTRO/CONFESSIONS OF A DRUG ADDICT **

SIDE THREE

WHO ARE YOU INTERLUDE /BULLETS **

LOVE LETTERS INTRO/LOVE FROM THE SICK SIDE

R. U. EXPERIENCED/OUTRO ***

PSYCLONES **

SIDE FOUR

LOST CITIES ***

LA CONECTA INTRO/LA CONECTA (PT. 1)

LA CONECTA (PT. 2)/GOIN' IN CIRCLES OUTRO

(PSYCHO REALITY)

ALL SONGS PRODUCED BY THE PSYCHO WARD, EXCEPT: * PRODUCED BY JACKEN/CO-PRODUCED BY B. REAL ** PRODUCED BY JACKEN AND B. REAL
† PRODUCED BY JACKEN/CO-PRODUCED BY B. REAL AND JDE "THE BUTCHER" NICOLA † PRODUCED BY TRY FOR SOUL ASSASSINS

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COLUMBIA

PSYCHO CITY BLOCKS/
PSYCHO INTERLUDE

(GUSTAVO GONZALEZ-JACK CONZALEZ-LOUIS FREES)

WE CAME TO DROP THESE STYLES, IT'S NO SHOCK
WE ROCK 'TIL THE COPS COME AND KNOCK NON-STOPWE COME FROM PSYCHO CITIES AND BLOCKS
WE'RE RAISED BY GUNSHOTS LOW LIFE IN HIP-HOPDESPITE THE RULES I CHOOSE TO BE ONE OF THE CHOSEN FEW
LEAVIN' YOU CONFUSED, DAZED AND WHAT GOT YOU ALL AMAZED
HOW THE FUCK WE COULD BE SO BLAZEDIT TAKES ONE BLOCK TO FILL YOUR LIFE WITH TERROR
THINK OF ALL THE BULLET HOLES SARGED IN YOUR AREA
BULLET, BULLET AND IN THE END, WHO GETS SHOT
BY MOTHAFUCKAS MAKIN' HIP HOP?WE CAME HERE TO GET YOU HIGH, REPRESENT UNDERDOGS WORLD-WIDE
ON THE HUSTLE LEADING CRIMINAL LIVES
WE WON'T DIE, WE MULTIPLY, WE DIVIDE
SO NOW ARE WE GONNA SURVIVE?
YOU GOT YOUR ROLE, I GOT MY: DON'T CROSS PATHS
'CAUSE AN INTERSECTION'S JUST ANOTHER FORM OF CLASH, WE CRASHDUE TO VIOLENT ENVIRONMENTS, CRIMES TERRORIZE RHYME EVENTS
I'M BRINGING THE STREETS TO THE STAGE, ROCK AND YOUR FRONT PAGE
I.A. STREET FAMILIES ARE CRIMINAL, WE LEGACIES
THERE MUST BE SOME KINK OR WAY OUT OF THIS F*CK
SAY THE POWER CHAIN SHOWN, NEED TRAIN
TAKE AIM STOP RANDOM CAP'IN'
SHOOT A HOOTAN CAPTAIN

CHORUS:

WE CAME TO DROP THESE STYLES, IT'S NO SHOCK
WE ROCK 'TIL THE COPS COME AND KNOCK NON-STOP
DO YOU ROCK OR DO YOU GET LOCKED IN FIGHTS WITH CLOCKS?
THE PSYCHO REALM'S SPARKING OUT YOUR BOX
WE COME FROM PSYCHO CITIES AND BLOCKS
WE'RE RAISED BY GUNSHOTS AND LOW LIFE IN HIP-HOP
DO YOU ROCK OR DO YOU GET LOCKED IN FIGHTS WITH CLOCKS
THE PSYCHO REALM'S SPARKING OUT YOUR BOXWE'RE SPIRITS DANCING IN THE FLESH EXCEPT
WHEN SOMEBODY CHANGES THE MUSIC AND THE TUNE IS DEATH
WE DON'T DANCE AROUND BONFIRES
WE GET STONED, TRIPPED OR KICKED
IN MEMORY OF THOSE EXPIRED
MY PEOPLE'S EXODUS RESULTS IN PREJUDICE
YOU ASK US WHY, IN POVERTY, WE BECOME TERRORISTS
NOW LET ME TELL YOU THIS: WE DON'T CHOOSE TO TOTE GATS
AND SELLIN' ON THE CORNERS IS ANNOYIN' F*CK
IF YOU GUN TALK OR HIP-HOP THERE'S TOO MUCH DIVISION
SO FIND A NEW MISSION OR IT'LL STOP
WE DO OUR THING, TALK SLANG, LIVE ON FAST LAMES
SOME DO IT FOR MONEY, AND OTHERS FOR THE FAMEYOU'RE OUT PLAYIN' GAMES DANGEROUS WITH HIGH AIM
HOW LONG WILL YOU MAINTAIN BEFORE YOU GET SLAIN?CLEARING THE MIND BUT MY SOUL IS MAD
TENDENCY TO ACT REAL, BAD
COME ACROSS ME DON'T C.O.M.E. OUT AT N.I.G.G.E.R.
YEAH, WE THE F*CKIN' CRAZY YOUTH FROM THE STREETS FREELY
YOU SEE ME PELOIN PSYCHO ONE DELIVERING A METAL RHYME

CHORUS

SCRATCHES BY DJ JAZZ
ADDITIONAL SCRATCHES BY TRT
PRODUCED BY JACKEN
CO-PRODUCED BY B REAL
MIXED BY B REAL AND JOE "THE BUTCHER" NICOLO

CONTAINS A SAMPLE FROM "CARTA PARA MI MADRE" WRITTEN BY JORGE AYALA, PUBLISHED BY INTERSONG S.A. (MEXICO) (SACI), PERFORMED BY KING CLAVE, COURTESY OF ONEFON RECORDS C/O CONSOLIDATED SHIPMENTS, USED BY PERMISSION. ALL RIGHTS RESERVED.

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SHOWDOWN

(GUSTAVO GONZALEZ-JACK CONZALEZ-LOUIS FREES-H. KERR-J. S. ZAMCHEN)

RUN AROUND DOWNTOWN, CLOTHES THROW DOWN IN THE MIX
CLOTHES AND APPOSITE SHOWDOWNS
BATTLE CROUNDS ALL AROUND BOW, WORLD'S UPSIDE DOWN
MAKING WICKED SMILES WICKED FROWNS, WE GET DOWN
WITH OUR OWN GANGSTER SOUND
STATIC KINGDOMS BREAK UP YOUR MANHOOD SHALLOW
WITB GRAYS INSIDE
BATTLE FUCKIN' SHAKES UP AS HIGH AS THE STAKES
QUANTER QUINCE OF WEED TO THE HEAD NO BREAKS HOME WAITSTREET WARS WE GET IN THEM
FURIOUS FIST ON YOUR WRIST IS GONNA GET THEM AND YOUOUT OF FRICTIONS COMES STATIC CAUSING MAD PANIC
ON THE STREETS, THE DRAMATIC BATTLES INCREASE
WE SEE MORE WARS, LESS PEACE, WE'RE EVEN FIGHTING POLICE
RESULTING, THEY'RE THE BIGGEST ENEMIES
LIFESTYLES OF THE ORIGINAL BE WILD
YOU WANNA SEE MORE ACTION, HOLD UP WAIT A WHILE
FAST CRASH GIANTS CLASH
PUTTING ON THE FACE OF THE DEVIL MASK DOING BRAIN BASH

CHORUS:

LOOK OUT FOR THE SHOWDOWN
CRAZY IN THE HEAD LOGOS ABOUT TO THROW DOWN
LOOK OUT FOR THE SHOWDOWN
CRAZY IN THE HEAD LOGOS ABOUT TO THROW DOWNWATCH OUT, LOOK OUT, LOOK OUT, WATCH OUT
FOR THE SHOWDOWN, YOU BETTER SLOW DOWN
GIVE ME FIFTY FEET OR BETTER
KEEP YOUR EYE ON THE BARREL OF THE BERRETTA
THE LEAD COMIN' TO WETCHA
SPREAD YOUR BODY PARTS ALL OVER THE CONTINENT
I'M A DOMINANT MOTHAFUCKA, BUT YOU'RE THE OPPOSITE
TURN AROUND PUT YOUR HANDS ON THE SIDE
ARE YOU ALIGNED BY THE SUNSHINE ON YOUR GUN
THE OUTCOME, YOU'RE JUST ANOTHER ONE SOUL
FLAYN INTO THE HEAVENS HIT BY THE ST
ASS END SCRAPING, ILLUMINATING THE WHOLE BLOCK
WHY ALL FLOCK IN ANTICIPATION
YOU'RE GETTING ROLLED BY THE DAYTON
NOW I SEE YOUR HAND SHAKING
YOU WANT OUT OF THIS SITUATION

CHORUS

IMAGES OF WAR WEAPONS THE PSYCHO PRESENCE
BLOOD WETNESS, STAINS THE CURB WHERE YOU'RE STEPPIN'
DEADLY GROUND'S THE HOME OF ALL SHOWDOWNS
COME IN MY KINGDOM, SIRENS BATTLE CARBURNS
IT AIN'T ONE ON ONE, NO MORE, IT'S GUN ON GUN
BULLETS TAKE THE PLACE OF FISTS SO WHAT'S THE OUTCOME
CRAZY WARS, SEVERE SCARS
IF YOU'RE JUST LIKE ME, YOU'RE DEFENDING WHAT'S YOURS
TAKING NO LOSS

WE'RE HEAVY DUTY LIKE TANKS

THIS IS MY TWO CHROME SHANKS
CRIMINAL STYLES POINT BLANK
YOU THINK MY MUSIC IS CRAZY LIKE TONY MONTANA
MURDERING MARILUANA GUN SANTANA TOMORROW
I MIGHT NOT BE ALIVE, SO I WANNA BRING ALL THE ENEMY'S SORROW
I ROCK THE BLOCK WITH THE MOST MANIAC
TAT BACK LOGOS SEEMIN' THAT KARAPAT
MY DON'T PAINS BE LEFT, THEY ALL BRING HAVOC IN THE HEAD
A PSYCHO ONE SHOOTS THEM DEAD
THAT'S THE FUNDAMENTAL TO A FUCKED UP MENTAL
NOW YOU GOT A GUN, YOUR LIFE'S A PSYCHO REALM
MY STRATEGY ASSAULT RASTERS
RUNNIN' THROUGH YOUR NEIGHBORHOOD IN CLOQUES OF THREE
SHOMKIN' IN THE BATTLEGROUND ON WILD STREETS
AND WILD SHOWDOWNS, ENEMY TAKE A LOOK AROUND

CHORUS

PERCUSSION: BOBO
PRODUCED BY JACKEN
CO-PRODUCED BY B REAL
MIXED BY B REAL AND JOE "THE BUTCHER" NICOLO

CONTAINS A SAMPLE FROM "NIGHTS OF SPLENDOR," WRITTEN BY H. KERR AND J.S. ZAMCHEN, PUBLISHED BY SAM FOX PUBLISHING (ASCAP), COURTESY OF RAINBOW RECORDS, USED BY PERMISSION. ALL RIGHTS RESERVED.

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THE BIG PAYBACK

(GUSTAVO GONZALEZ-JACK CONZALEZ)

DO YOU EVEN KNOW THE REASON FOR YOUR BLASTIN'?
IT'S POINTLESS, YOU GRAB YOUR STAINLESS, DO YOUR ACTION
HE STAYS MOTIONLESS
BECAUSE OF YOUR ERROR, THEY LABEL THIS ERA TERROR
DROP THE COKE AND THE MINOR, KEEP YOUR HOSE CLEARER
THE OUTCOME OF WHAT YOU DOING SHOCK SLIMS OF RIVALS
FROM OTHER SIDES WITH GUNS, SOLDIER, AND KNIVES
YOU TOOK ONE OF THEIR LIVES AND FINISHED IT
NOW THEY DECIDE THEY WANT TO RETALiate
FIND YOUR ASS AND EVER SHIT
IN MEMORY OF LOST SOULS, IN HONOR OF THEIR HOMEBOYS
DYING HERE IN SOUTH LOS
NOW DON'T EVEN DECIDE YOU WANT TO MIDE
IF THEY DON'T FIND YOU THEY'RE LOOKING FOR, THEY SHOOT
WHOEVER'S INSIDE
YOUR LITTLE STREET FAMILY
THEY DRIVE BY YOUR BLOCK AND SHOOT RANDOMLYYOU THINK IT'S BEST TO TEST
LEAD 'EM ON A QUEST NOT CEASE
AND IN THE END LET ONE OF YOUR HOMEBOYS REST IN PEACEI'M LOOKING FOR YOU, I'M GONNA GET YOU BACK
WHEN I CATCH YOU ON THE STREET SLIPPIN'
THAT ASS IS MINE
CRAZILY ALL UP IN MY FACE WITH YOUR SET TRIPPIN'
AND THAT ASS IS MINE
AHH SHIT MURDER CLIQUE JUMPING FROM BEHIND THE FENCE
AND THAT ASS IS MINE
THE BIG PAYBACK I'M GONNA GET YOU MOTHAFUCKA
THAT ASS IS MINE
I'M LIVING IN SOUTHSIDE, AVOIDING MY DEATH
WITH CAUTIOUS STEPS
I MIGHT END UP BEING A POINT FOR SOMEONE'S REP
THAT'S WHY A GUN IS KEPT WILL EMPLOY ITS SERVICES
IF I NEED TO STOP THEIR PLOT FROM BEING MURDEROUS
CAN'T BE A VICTIM OF FOOL WHO STICK 'EM
THEY WALK THROUGH LIFE WITH THE WICKED SMILES
AND PILES OF LIES
DON'T HESITATE TO SHOOT IN THE QUEST FOR DEAD RESIDENTS
THEY'RE GETTING RICH AT THE EXPENSE OF DEAD PRESIDENTS
A LOT OF RASCALS CAUSING DEEP FASCINESIF YOU COME ACROSS 'EM AVOID 'EM, THEIR MENTALITY IS
BLAST THOSE WHO AIN'T DOWN WITH ME
THEY GOT SOMETHING I WANT AND I'LL TAKE IT
IF THEY RESIST IT'S PERMANENT SLEEP
DON'T TRY TO BE BRAVE, YOU'LL END UP IN THE GRAVE
IT'S QUITE IMPOSSIBLE TO REFORM THOSE WHO MISBEHAVE
CROOKS WHO TOOK WILL CONTINUE TO TAKE
LEAVE SHOMKIN WITH NO QUESTION AND THEY DREAM
NO SCENE SEEMS TO BEAR HIS TRACES OF NICE DREAMS
FOR VISINE™ DISGUISES THE RED SO HIS EYES CLEAM
ANOTHER SITUATION WILL ARISE
UNTIL THE INSISTATOR TAKES HIS TURN TO DIE
IN THE SOUTH SIDEI'M LOOKING FOR YOU, I'M GONNA GET YOU BACK
WHEN I CATCH YOU ON THE STREET SLIPPIN', THAT ASS IS MINE
CRAZILY ALL UP IN MY FACE WITH YOUR SET TRIPPIN'
AND THAT ASS IS MINE
AHH, SHIT, MURDER CLIQUE JUMPING FROM BEHIND THE FENCE
AND THAT ASS IS MINE
THE BIG PAYBACK I'M GONNA GET YOU MOTHAFUCKA
THAT ASS IS MINEKEYBOARDS: BOBO
PRODUCED AND MIXED BY JACKEN
ADDITIONAL MIXING BY PHIL NICOLO AT STUDIO 4, CONSONHOCKEN, PA© 1997 PSYCHO REALM MUSIC/MUSIC OF THE MASK (ASCAP),
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PREMONITIONS

(GUSTAVO GONZALEZ-LOUIS FREES)

I GOT MAD VISIONS, PICTURES AND PREMONITIONS
OF WAR DRUMS AND SUICIDE MISSIONS
PROSECUTION, EXECUTION, REVOLUTION, MASS CONFUSION
ALL OVER READY FOR WAR, I'M A SOLDIER
NIGHTMARES OF CROSS-AIRS, CONCENTRATION CAMPS
AND ELECTRIC CHAIRS MARKING YOU WITH THE STAMP
PREPARE YOURSELFAM I PARANOID? WHY, IN MY DREAMS, HAVE I SEEN
THE WHOLE WORLD DESTROYED?
CIVILIZATION RAPER, AIN'T NO ESCAPE
SITUATIONS ESCALATE IN THE DATE OF 2001
REVEALATOR, OR IS IT JUST MY IMAGINATION?
INVASION DREAMS REOCCURRING
I CAN'T EXPLAIN IT
BUT IT'S THE SAME ONE EVERYDAYTELEVISIONS TRACKERS CITIES MASSACRES
AND CASINLESS SYSTEMSTHE NEW ORDER WITH NO BORDERS RENEGADES
TO RULE OVER THE NEW AGE MALISE
PICTURE THE GRAY HAZE CONSUMING THE WORLD
THIS DREAM NEVER GOES AWAY
I WISH I KNEW THE MEANING OF ALL THIS
'CAUSE THE PIECES OF THE PUZZLE JUST DON'T FITPREMONITIONS OF WAR CLOUD MY EVERY THOUGHT
BATTLES FOUGHT, WON AND LOST A HOLOCAUST
ALWAYS THE SAME ENDING, DON'T EVER CHANGE
BUT I REFUSE TO BELIEVE WE ALL GO DOWN IN FLAMES
I WAKE UP IN THE MIDDLE OF COMBAT
FROM THE ATTACK OF THE BOMB KILLING ON IMPACT
DISINTEGRATION OVER THE WHOLE NATION
AND OVERSEAS VICTORY TO OUR ENEMIESPRODUCED BY TRT FOR SOUL ASSASSINS
MIXED BY MUGGS AT AMERICAN STUDIOS, NORTH HOLLYWOOD, CA

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INTERLUDE

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STONE GARDEN / INTERLUDE

(GUSTAVO CANALEZ-JACK CANALEZ-LOUIS FRESE)

SOUNDS LIKE GODS ARE CRYING TEARS OF MALADITION™
RAINING OVER YOUR HEAD TO PUT OUT THE FIRE
WHICH DESIRES TO DIEZ RESIDES THE SUICIDAL TENDENCIES
CAN LEAD TO THE ETERNAL SLEEP
SO KEEP YOUR EYES WIDE OPEN AND ALIVE
GRAB YOUR SNAKE AND RIDE TO THE OTHER SIDE
IF YOUR INTENTION IS TO BEY DEATH
I'LL TELL YOU NOW, EVEN THE BEST GET LAD TO REST
WE'RE ON OUR WAY TO THE STONE GARDEN
END OF THE ROAD WHERE EVERYBODY GOES BUT NOT FORGOTTEN
FRAMES ALL ROTTEN SOULS HAVEL TO UNRAVEL
OTHER WORLDS AND BIG CLOWN CASTLES
WHY DO WE HAVE THESE MASSLES, KNOW CAUTIOUS
WALKING DOWN THE STREET WATCHING YOUR BACK?
YOUR FEARS COLLIGUS
WE CONQUER SOULS WHILE CANON ROLLS
WE'RE ON HERE'S HIGH SO THE STORY UNFOLDS
WE'RE ON ANOTHER PLANE OF THOUGHT, THINKING IMMORTAL
BUT THE PATH WE'RE ON LEADS US STRAIGHT TO THE PORTAL

CHORUS:
DEVIL'S IN DISGUISE, THEY'RE COMING TO CLAIM US
LET IT COME AS NO SURPRISE
I STARE INTO THE FACE OF DEATH
'CAUSE AT THE END OF THEIR TIME, EVERYBODY DIES

THIS IS A TIME OF PAIN,
WANDERING FOR YOUR OWN GAIN
I ROM THE MIDDLE WITH THE METAL 'CAUSE I'M INSANE
BREAK FRAMES, CATCH A SMOKING
IS IT GONNA EARN YOU A NAME?
DID YOU GET SLAM?
OR FALL VICTIM TO BALD KNUCKLE HEADS AND BAD AIM
IT ENDS ALL THE SAME
EVERY MOTAFUCKER RIGHT HERE GOTTA JUMP ON SOUL TRAIN
SOME GO UP, SOME GO SOUTH
SOME GET STUCK IN A REALM WITH NO WAY OUT
SOME GET TO DIE, O.D. ON DRUG HITS
DYING IN YOUR SLEEP, EASE THE SMT
BUT LIVES GET TOOK VIOLENTLY
ON THE STREETS OF A LOST CITY

CHORUS (X2)

IN THE STONE GARDEN, WE KEEP ALL THE HEAVENLY GATES PACKED
WITH FRESH SOULS UNDER CONTROL, NO HOLDIN' BACK
LOOK AT ALL THE NAMES ENGRAVED IN THE STONES
EVEN THE UNKNOWN FINDS HIS PATH ON HIS WAY HOME
ROOM... WHERE THE SPIRITS ALL LIVE
ONE OF THESE FICKIN' BOYS, THEN I'M GONNA DIE
AND WHEN I DO, I'LL BE ANOTHER MEMORY
HANGING OUT WITH THE ONES WHO WERE THERE BEFORE ME
LOOK OUT NAAA... LET ME SET YOUR SOUL FREE
BY THE RUHHHA THERE, ON UP TO THE GATES TO ETERNITY
EVERYBODY RISE UP, OPEN YOUR EYES
WE DENISE AND WE'RE TUPPIN' TO THE OTHER SIDE

CHORUS (X2)

PRODUCED BY JACKEN
CO-PRODUCED BY B REAL
MIXED BY B REAL AND JOE-"THE BUTCHER" NICOLLO
KISS BY JASON ROBERTS

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TEMPORARY JACK

(GUSTAVO CANALEZ-JACK CANALEZ-LOUIS FRESE-P. WHITEHEAD-D. TENDISS-F. GROFFE-M. NEILAN-H. SUMMAN)

YOU BETTER DIG DEEP AND FIND SOUL
'CAUSE YOU'RE LOST, NEED GUIDANCE, WHICH WAY TO GO

PEOPLE ARE DESPICABLE, UNPREDICTABLE SPIRITS
CALLING OUT SO ALL YOU WEAK-MINDED HEAR IT
TO TAKE CONTROL OVER YOUR MIND AND BODY
HIP-HOP IS MORE THAN JUST A FLOW IN A PARTY
STRIDE DOWN THE UNGAUGED, UNORIGINAL HYPOTRICES

LET 'EM BURN AT THE STAKE LIKE CHICKEN STRIPS
FIRED CUT UP DENIED RESPECT
SOME HAVE LOST THEIR LIVES AND DIED THROUGH THEIR NEGLIGENCE
MAY THEY ALL REST IN PEACE WHERE THEY LAY
WHERE WE CONTINUE TO STRUGGLE AND LIVE OUR LIVES DAY TO DAY

CHORUS:

WHAT DO YOU SEE WHEN YOU'RE LOOKING INTO THE EYES OF A MADMAN
ON THE VERGE OF INSANITY?
LOOKING OUT THE WINDOW? SEE THE ANIMALS IN THE DARKNESS
THE FEARLESS, THE SCANDALOUS, THE HEARTLESS

THE HEARTLESS ROAM WITH BARE CHESTS, WOMEN WITH BARE BREASTS
HOLLOW, FOLLOW THE SUN GOD, APOLLO, WAKE UP TOMORROW
WITH YELLOW EYES SEEKING VISAGES OF EXPLICIT VISITS
TO THE OTHER SIDE WITH PRECISION
TEMPORARILY LOSING MY RIDE STEADILY
FALLING HEAVILY ON MY SHOULDERS
GETTING ME ON MY KNEELLES FEEL I FEEL
LIKE SOMEBODY PULLED THE PLUG FROM MY BRAIN
SIGNALS INDICATE I'M ON MY WAY, OPEN THE GATES, BE INSANE
PSYCHO BABLE, CONSTANT BATTLE WITH MYSELF
POP THE TOP ON THE HORN HILLERS ON THE TOP SHELF
I NEED HELP TO MAINTAIN MY MENTAL HEALTH
BUT OVERALL, I'M DOING WHAT IT TAKES TO GET MY SHOE IN THE DOOR
FROM TWO CHARACTERS BEHAVING LIKE BAD ACTUOS
NOT STOPPING TO THEIR MOLES CAUSING MORE DRAHA AFTER
THE SHOW IS OVER, I FEEL LIKE A SOLDIER
CAUGHT BETWEEN TWO BRIGADES
WHICH ONE AM I TO AID?

CHORUS

IF THERE'S EVER ROAD BLOCKS AHEAD, THEN CARS WILL BE CRASHING
HIGH IN FRONT OF THEIR LIVES FLASHING BY
NO TIME TO ASK WHY
YOU KNOW HOW IT IS IN THE CITY YOU ROAM
YOU'RE CRAZY, THEREFORE YOU'RE MAKING ME GO CYCLONE
ALL PURSUITS GO IN A STOLE LO-LO
FOLLOWED BY THE DRILL, A 5-0
HARCS ARE LED TO THE DARK, THEN BROUGHT DOWN
TO THE CONCRETE AROUND DOWNTOWN
I PERSONALLY TAKE CARE OF
ALL YOU WICKED ASS HOLLYWOOD SHERIFFS
WHAT IF ONE NIGHT YOU JUST COME
BEATING ON A WICKED DRUM?
I'M GOING THROUGH A QUICK VIEW OF WHAT I THOUGHT
MY MIND BEING TORN APART?

CHORUS

PERCUSSION: BOBO
PRODUCED BY JACKEN
MIXED BY JACKEN, DUNE AND PHIL NICOLLO

CONTAINS A SAMPLE OF "WONDERFUL ONE," WRITTEN BY P. WHITEHEAD, D. TENDISS, F. GROFFE & M. NEILAN, PUBLISHED BY ENI FEST CATALOG INC. (ASCAP), PERFORMED BY CLEBANOFF AND ORCHESTRA, COURTESY OF POLYGRAM SPECIAL MARKETS, A DIVISION OF POLYGRAM GROUP DISTRIBUTION, INC. USED BY PERMISSION. ALL RIGHTS RESERVED. ALSO CONTAINS A SAMPLE FROM "THEME FROM THE 12TH HOUR," WRITTEN BY M. SUMMAN, PUBLISHED BY EM MILLER MUSIC, INC. (ASCAP), PERFORMED BY FERRANTE AND TEACHER, COURTESY OF ENI-CAPITOL ENTERTAINMENT PROPERTIES. USED BY PERMISSION. ALL RIGHTS RESERVED.

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DOORS INTRO/ CONFESSIONS OF A DRUG ADDICT

(GUSTAVO CANALEZ-JACK CANALEZ-LOUIS FRESE-PETER LEWIS)

CHORUS:

WHAT TYPE OF DRUGS DO YOU DO?
AND WHAT DO YOU DO TO GET YOUR HANDS ON YOUR SHIT MOTAFUCKA HUNKY???!!
WHAT KIND OF DIRTY THINGS YOU DO TO GET YOURSELF FREE?
YOU'RE ALL SICK; IS IT LACK OF LOVE? ON LACK OF YOUR WITHDRAWAL?
DRUGS!! I NEED FEMINE VENOMS IN THE SYSTEM
IN ORDER TO FUNCTION WITH THE RHYTHM

YOU GET HOOK TO THE LOOK OF WILD WOMEN
AND WANNA LIVE IN THE LAND OF THE UNFORGIVEN
HABITS TURN BAD ONES
INDIVIDUALS HAVE TO GET POISON RITUALS
GOTTA HAVE IT A HAVE IT, A HABIT
WELCOME YOUR TRACES OF AN ADDICT
GOD FORGIVE ME FOR MY BAD HABITS
DRUG ADDICT NEEDLE IN MY VEIN, I GOTTA HAVE IT.
TO KILL THE PAIN, YOU SILLY BABBIT
I DUG A HOLE UNDER THE SUN TO HIDE FROM THE STATIC
AUTOMATIC PRESSURE GAY TO KILL IT
ONE SOME ACT LIKE JUICE SO I CAN FEEL IT
AH, NOW EVERYTHING IS ALL RIGHT
THE EYE OF THE NEEDLE CRIES OUT TO THE DARK SIDE
LOOKING INSIDE THROUGH THE OUTDOOR KNOCKING
BUT THE QUESTION IS, AM I ASKING?
PUT OVER MY HEAD AND GET THE DOUGH
'CAUSE THE NEEDLE IS MY GOD AND SHACK IS MY SOUL
PARAPHERALIA IN MY DOMAIN BRINGS CONCLUSION
THAT I'M USING BUT THE QUESTION IS, AM I ASKING?
INFESTED IN THE RESIDENCE OF PICH UNDO
DRUG INTRUSION, COLOR FUSION
INVASION! OF YOUR SENSES MOUNTAIN RELAPSE
I FEEL LENSES WITH REFERENCE ON THESE CHEMICAL ARTIFICIAL DREAMS
IS WHAT MAKES MY HABIT OBSCENE

CHORUS

TINTED LIKE THE DARKEST SHADOWS, MY MIND IS CLOUDY SUBLIMINAL
COMMANDS WILL PENETRATE THEM I GET ROWDY CONDITIONS
DROWSY, THE SEDATIVE BRINGS NEGATIVE ENEMIES
SLUMP DOWN AND STAY AHEAD
POURFULL LIKE METAPHORICALLY BY STATE IS ALTERED
THIS HERE'S NO LIE HYDROPHONIC, CHRONIC
GOT YOU FEELING ALL EROTIC APPODISAC, WHO'S GOT IT?
ALORDAD MANIACS DESK PRISON TIME BUTTING DIMES
WHEN YOU GOT IT GET GET IN THE MIX
THERE'S NO DENYING DRUGS THE ONLY FACTOR
GOT ME IN THE RAPTURE MAKING AN ADDICT OUT OF YOU
AND PROCEED TO CAPTURE YOU MIND
YOU'RE MINE, CHRONIC HOLD TO YOUR MIND SKULL, SUBSTANCE UNCONTROLLED
WHO HOLDS STRAIGHT KEYS TO LOCAS AND UNLOCKS KEY HOLES
THE STRUCTURE OF MY TRIP IS UNSTOPPABLE
I'M SO HITS OF THE BOT ALL POWERFUL
WE GO DEBARRED AND REMAIN LIVING THE LAST DAYS IN THE MAZE OF PURPLE MICRO
I REMEMBER WHEN I WAS A HIGH SCHOOL STAR
HAD THE PROM QUEEN, SCHOLARSHIP, BRAND NEW CAR
IT'S FUNNY YOU NEVER KNOW WHO YOUR FRIENDS ARE
TIL YOU LOSE ALL YOUR SENSIBILITIES TO THE JAR OF THE ACT-NITE
BUT I'M ALL WRONG; NO WONDER MY FAMILY
DON'T WANNA HAVE NOTHING TO DO WITH ME
HUMILIATION, NEGLECT, NO RESPECT
THE CONCEPT OF REHABILITATION HAS BEEN SWEPT
I WISH WAS CLEAN A FAR FETTERED DREAM
BUT WHAT OTHER WAY AM I GOING TO BLOW OFF MY STEAM
HEAVEN'S HICE MAKING ME FEEL HIGH
MAKING ME FEEL LOST, GOT NOWHERE TO TURN TO NO ONE
TRUST ME, I DON'T EVEN TRUST MYSELF

SCRATCHES BY TET
PRODUCED BY JACKEN AND B REAL
MIXED BY B REAL AND JOE-"THE BUTCHER" NICOLLO

CONTAINS A SAMPLE FROM "SITTING BY THE WINDOW," WRITTEN BY PETER LEWIS AND PERFORMED BY MOBY GRAPE, PUBLISHED BY AFTER YOU PUBLISHING (BMI), COURTESY OF SONY ADMINISTERED BY BMG SONGS, INC. USED BY PERMISSION. ALL RIGHTS RESERVED. ALSO CONTAINS A SAMPLE FROM "BIRTH OF PASSION," WRITTEN BY HOSCHINA AND HARBARD, PUBLISHED BY W.B. MUSIC CORP. (ASCAP), PERFORMED BY CLEBANOFF AND ORCHESTRA, COURTESY OF POLYGRAM SPECIAL MARKETS, A DIVISION OF POLYGRAM GROUP DISTRIBUTION, INC. USED BY PERMISSION. ALL RIGHTS RESERVED.

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WHO ARE YOU INTERLUDE/ BULLETS

(GUSTAVO GONZALEZ-JACK GONZALEZ-LOUIS FREEST)

LOST DREAMS OF INNOCENCE LONG PAST
THROUGH TIME MEMORIES BURN AND FADE LIKE ASH
THROUGH THE CROSSWINDS THROUGH THE CROSIERS
LET THE BULLET STRIKE
THROUGH THE LEFT LUNG AND ON IN
FEEL ME PENETRATE THE SKIN
SO I COULD TRAVEL UNRAVEL THE WHOLE IN YOUR SHEL
I'M GONNA SEND YOU STRAIGHT TO HELL
NOW YOUR LIFELESS GOD BLESS YOUR SOUL AND LAY TO REST
IT'S USELESS I GO THROUGH THE WEST GAST CAVITY
AND LET THEM BURY YOUR SHEL DEEP IN THE EARTH
WHERE YOU DWELL IN YOUR WOODEN CELLS

GANG INSIGNIA SPLITS YOUR FAMILY
LET ME BREAK IT DOWN NINA
YOU'RE SLAYING MOTHAFUCKAS THAT LOOK LIKE YOU DO
DYING OFF SLOWLY IS THE ONLY RULE
IN THIS BAY RACE, CHURUS CHURUS PAPER CHASE
ALMOST ALWAYS ILLEGAL, REGALS AND BANDINGS
GOVERNMENT TACTICS PACK THIS STREET WITH PLASTIC
BANKS AND FANTASIES OF GETTING PAID DRASTIC
BUT MOST GET BLASTED, ALL YOU FANTASIES
OUT FOR CHEESE AND P'S DECADE DRAMATICS

IN THIS CHAPTER, WE'RE GONNA DEFINE
MY RIVALS DIE, BULLETS FLY, THEY FELL SINES
AND WE DIE FASTER THAN WE MULTIPLY

BULLETS PIERCE THROUGH SKY LIKE A STORM
YOU'RE WARNED AND IF IT KILLS YOU DIE
ASSASSIN PASSING THROUGH YOUR BLACK BLASTING ACTION
JUST GETS KICKED UP IN VIOLENT FICTION
TRIGGER MEN GET FIGURED IN
SOLITARY CAGES THROUGH THE AGES
WE'VE BEEN TAKEN FOR BY OTHER SIDE
THEY SET US UP IN CLONES AND PITCH THE NONNOCIDE
THEY USE, DIVIDE AND CONQUER, THEY NO LONGER WILL SURVIVE
SUPPLY THE GUNS AND AMMO, THEN WATCH THE COLOR DIE

PRODUCED BY JACKEN AND B REAL
ENGINEER: STEVE B
MIXED BY JACKEN, B REAL AND BOBO
BASS, KEYS, PERCUSSION BY BOBO

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LOVE LETTERS INTRO/LOVE FROM THE SICK SIDE

(LOUIS FREEST-GUSTAVO GONZALEZ-JACK GONZALEZ)

L TO THE O TO THE V TO THE E LOVE!
IS THE WORD THAT I'M THINKING OF
SOMETIMES I SIT BACK AND TRY TO FIGURE IT OUT
HOW IT CAN BREAK THE STRONGEST MAN DOWN
TO HIS VERY LAST CONSCIENCE
I THINK A F*LL CAME I WENT OUT FOR THE LOVE
THAT I SHARED WITH A WOMAN WHO DIDN'T CARE
I TRIED TO GIVE HER MY ALL AND CHANGE MY SHIT UP
BUT SHE DIDN'T GIVE A F*CK ABOUT THAT WHEN SHE DECIDED TO GET UP
FROM ALL THE GOOD TIMES I'VE REMEMBER THE BAD
FUCK ME AND FUCK ALL THE LOVE WE USED TO HAVE
CHILLIN' AT THE CLUBS, YOUR FRIENDS AND MY FRIENDS
HANGIN' OUT ALL NIGHT, DRIVING AROUND IN THE BEAT
FUCKIN' OFF ALL MY ENDS BUT I CAN'T PRETEND
I DON'T FEEL THE PAIN INSIDE, SOMEONE CROSSED MY MIND
EVERY TIME I HEARD YOUR NAME
BUT I GOT STUNNED AND REALIZED IT'S ALL ABOUT THE GAME
NOW YOU'RE ALL, JUST THE SAME

CHORUS:

L TO THE O TO THE V TO THE E
L TO THE O TO THE V TO THE E
L TO THE O TO THE V TO THE E
L TO THE O TO THE V TO THE E
L TO THE O TO THE V TO THE E

FUCK LOVE, I JUST CAN'T GET ENOUGH OF YOUR FREAKY ASS BABY
SEXY MOTHAFUCKA WHEN YOU WALK BY AND I WANNA GO FOR A RIDE
YOU HIT LIKE DRUGS, OR TED DING I'M BLIND
MOVING THROUGH YOUR WORLD YOU SAY HIGH
FLYIN' THROUGH YOUR TOWN LINE WHO SEX TRININLE
CIRCLES OF SUN BEGIN, SPINNIN' I'M HAPPY GRINNIN'
SUFFERIN' OVER PUSST I'M FUCHIN'
HE'S STUCK LIKE A THORN AND I'M LIKE YOU
SCANDALOUS SLUT WHAT'S UP
WHERE'S YOUR MAN PROBABLY WITH THE PUTA THAT SAYS SHE LOVES ME
MY HEART GROWS COLD AND HARD AS STONE
TIME GOES BY AND THE LAST LAUGH IS MINE

CHORUS

SCRATCHES BY TIT
PRODUCED BY JACKEN
MIXED BY B REAL AND JOE "THE BUTCHER" NICOLA

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R. U. EXPERIENCED/ OUTRO

(GUSTAVO GONZALEZ-JACK GONZALEZ-LOUIS FREEST)

THROUGH HALLUCINATIONS ESCAPE
NOW EVERY WICKED ORDEAL REGENERATES DISGRACE, EMOTIONS RUINED
INTELLECTUALS SEDUCED INCLUDING NATIONS
FOUNDED UNDER LOSS OF JOE
EVALUATE FRIENDS, FOREIGNERS, ENEMIES CONCENTRATE TO
PENETRATE, REDUCE OUR TIME, ELIMINATE CHANCES TO
YELL OUT, UTILIZE, REALIZE, SURVIVAL ESSENTIALS, LIFESTYLE FUNDAMENTALS
ATTENTION TO ALL NATION YOUTH, CONTINUE OUR STRUGGLE
TRUST NO ONE, MAINTAIN AND TELL TRUTH, END RIGOROUS
WAR, HUNGER AND TERROR
VICIOUS INDIVIDUAL CLEVER TO OFTEN RULE YOU
WHETHER INDIVIDUALS LOVE, LOATH
REVELS ENLIGHTENMENT, ORDER, UNTER RETALIATION SO
FEAR IN GOD HOLD TRUE, TO DESTRUCTION
THOROUGHLY HANDING ENEMIES
DESTRUCTION, ELIMINATION, AVOID THE HUMILIATION

CHORUS:

WE'LL ALL RISE TO INFORM MASSES, ENGAGE
ENCOUNTER EXTREME PASSAGES, ENTER RETURN INSIDE ETERNAL, NEGLECT
CYCLES ENCOURAGING SURVIVAL

FIGHTING ORIGINAL UNDERGROUND GENERALS HIT THEIR
WEAKEST INTERVALS TWO HUNDRED
SENTINELS, INFILTRATE LEVELS EFFECTIVELY NOT TAKEN
WARRING EXCEPT AUTOMATIC PREPARATION, OVERRIDE NEGATIVE SYSTEMS
AND NEW DEMOCRACIES
SECRETLY UNDER BATTLE, LOST INSIDE MYSTERY, INITIATING NUCLEAR ACTIONS
LETHAL COMBAT OVERDOSES EXCESSIVE SO
INVOLVED THAT CIVILIANS ASSIST, HEAR TRIPPING AFTER KILLIN'
EVERY CASUALTY OPENING MENTAL POSITION, LET ELITE TAKE EVENTUAL
CONTROL, OWNING NATION TO REVEAL, ONLY LOVE
OF VIOLENT EXPANSION, RETALIATION
TO HIGHER ELEVATION, WITNESS OLD REVELATION, LINGERING DICTATION

CHORUS

BATTLE UNDERGROUND INTELLIGENCE LEAVING THE DEFENSES
ALL MIND AND DEFENSELESS ON RESTLESS
GROUNDING ADRESSENT NEGLIGENT INTEND
ZERO EVIDENCE YEARS OF UNDERDEVELOPED
RACES STREET TECHNIQUE, RAISES ENEMY ESCAPES
TASTELESS AUTHORITIES, RUN
MAKES IN ELITE SPACE AND PLACES REARRANGED
EVIDENCE PAGES ALL, REVEALS ESTABLISHMENT
TRACES ORDER IN THE COURTS
TAKING AWAY KINGDOMS, ENDLESS
ANTI-CIVILIAN TACTICS
INDICATE OVERTHROWING NATIONAL ASSASSINS

GUARANTEE ACTIONS INCREASES THE NATION'S
SECURITIES TENSIONS, ABUSIVE BADGES, UNIFORMS AND STATIONS
INJECT VACCINATIONS OF ELIMINATION ARMIES UNAUTHORIZED
TO HIDE OR REWRITE INSTITUTIONAL TREATIES IN EVERY STATE
DIE NO MISTAKE

PERCUSSION: BOBO
PRODUCED BY JACKEN
CO-PRODUCED BY B REAL AND JOE "THE BUTCHER" NICOLA
MIXED BY B REAL AND JOE "THE BUTCHER" NICOLA

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PSYCLONES

(GUSTAVO GONZALEZ-JACK GONZALEZ-LOUIS FREEST)

COULDN'T BELIEVE YOUR EYES
WHEN YOU SEEN WHAT THE FUCK WAS COMIN'
PSYCLONES ALL YOU SMOOT MOTHAFUCKAS RUNNIN'
THE CITY HAS TURNED TO RECHARGES
WITH GUNS AND BLADES
AND CRIMINALS SEEKING TO GET PAID
I MAINTAIN, KEEP COOL, HEAD-ON
IN THE FACE OF DESTRUCTION WHETHER I LIVE OR DIE
UNPREDICTABLE, INVINCIBLE, UNTAMABLE, INDIVIDUAL
UNCONTROLLABLE LIKE A PSYCHO DEADLY
SO LET US BEGIN TO TAKE YOUR MIND
TO ANOTHER PLACE 'CAUSE I KNOW YOU WON'T REMIND
THE COURSE OF THE PSYCLONE IS STEADY
SO WHO IN THEIR RIGHT MIND
WOULD GET IN THE WAY OF THE MACHETE?
THE SERPENT FUCHIN' WITH ME
IN THE TURBULENT TIMES OF WARS ON THE STREET
GRAB YOUR FUCHIN' HEAT
COME WITH ME INSIDE THE WHIRLWIND
EVERYBODY'S WELCOME INTO THE PSYCHO'S DEN

CHORUS:

EVEN THOUGH WE DON'T KNOW THE ATTACK'S EXACT ORIGIN
MAN-MADE DISEASES SHED DROPPS OF AN ASSASSIN
THE GOVERNMENT WEIGH DEBATES AND GAGE BLASTIN'
TRYIN' TO FINISH US OFF WITH POISONED BATHS

AS YOU SLEEP

NIGHTMARES AND DREAMSCAPES AWAKE
NOW IT'S TIME TO RENOVATE
USE THOUGHTS AND PLOTS TO ELVATE
VIOLENCE IS LIKE CELLOPHONE
STORING ALL YOU RECHARGES
THE ONLY THING IS YOU'VE ALREADY SPOILED
SO NOW YOU PLAY THE GAME
THE GAMES ARE SPREAD OUT ALL OVER YOUR CITY
MOBILE WITH YOUR L.O.L.O
ON S.O.S'S AND S.O.S'S
GUNS AND DRUGS ARE SPREAD INTO YOUR TOWN
YOU MUST REALIZE OPEN YOUR EYES WIDE
THE DRAMA WILL BE TELEVIEWED
REVOLUTION WAITIN' FOR YOUR INPUT LINE DIAL TONES
STRAP ON THE PSYCLONES TAKE YOUR ZONE
GRAB YOUR WEAPON KEEP STEPPIN'
IF YOU DON'T DEFEND
DON'T MENTION IT TO ANYBODY WHO QUESTIONS
STEP INTO THE EYE AND DIE YOU'VE BEEN SHOOK AND TOOK
BY NANNAN, PSYCHO SLASH CROOK

THE CITIES SURVIVAL DEPENDS ON DEFENSE METHODS
WE DING L.A. TO THE STAGE LIVE COVERAGE
METHODS ARE JAGGED LINE PIECES OF BROKEN RECORDS
ARE NOW SHAKES WE ABUSE IN THE HOLDING TANKS
IT'S GOING DOWN IN THE MIDDLE OF DOWNTOWN
OUT OF LINE, CONTINUED TO GET CHECKED AND RUBBED BLIND
VIOLENCE TO PROTECT AND SERVE THE PEOPLE
VIOLENT SEQUELS TIL THE EVIL AND DEATH EQUAL

CHORUS

THE DAY YOU COULD FEEL WHAT I FEEL
LIFE IN THE BATTLEFIELD FACING FUCHIN' STEEL, NO SHIELD
PUPPET GOVERNMENTS ON THE STREETS
TO CONFISCATE C.B.'S, BATTERIES AND M.C.'S

LOOK AT THE DEEP THOUGHT DWELLING WITHIN YOUR MIND
DO YOU GOT WHAT IT TAKES TO SURVIVE THE CITY OF THE BLIND?
EVERYONE FOLLOW AND LET YOUR SOUL FEEL FREE
CAN YOU KEEP UP OR WILL YOU FALL BEHIND ME?

LOOK FOR SPIES NEAR TELEPHONES
NEIGHBORHOOD INFORMANTS, TAPPING INTO YOUR DIAL TONES
TELEVISIONS ACT AS CAMERAS ALSO
ENEMIES PROGRAM YOUR BOX OF CABLES

INVASION OF YOUR SPACES CALLS FOR ROWDY OCCASION
DELIBERATE ATTACKS ON YOUR STAKES MEANS RETALIATION
CAN YOU SUCCEED IN LEAVING THE OTHER SIDE BLEEDING?
CAN YOU SUCCEED IN LEAVING THE OTHER SIDE BLEEDING?
OR WILL THEY DEFEAT MY STREET FLEET?
CAN YOU SUCCEED IN LEAVING THE OTHER SIDE BLEEDING?

PRODUCED BY JACKEN

MIXED BY B REAL, JACKEN AND JOE "THE BUTCHER" NICOLA

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LOST CITIES

(GUSTAVO GONZALEZ - JACK GONZALEZ - LOUIS FRESE)

I TOLD THE TOWER OF POWER WE CAN WORK TOGETHER
BUT I GUESS THEY RATHER SEE WAR AND SCARS BETTER
STREET VETERANS HOLDING ENEMY BANDIERA
AND THEN WE'RE CAUGHT UP IN THE WEB OF THE GUERRA,
WE'RE ALL FIGHTIN' AND FIGHTIN' AND LOSE LIVES
AT THE END EVERYONE DIES
WE'RE ALL CURSED LIKE THAT BY THE MAKER
NO MOTHAFUCKA SHALL BE A LIFE TAKER
WE CROSS THE FIGHTING LINE, GIGGOS ON BOTH SIDES
TERROR STRIKES UNDER STREETLIGHTS AND GROW
MORE OUT OF CONTROL AND PSYCHO

MY REALM IS DOWNTOWN, RAMPART DISTRICT, PICO UNION
WE SHATTER ILLUSIONS WITH WEAPONS WE'RE USING
OR SETS WE'RE CHOOSING
NO ROLLS WE ROLL OLD MOBILE
MORE REAL THAN MANLY, WE'RE DOCTILE BUT STILL
OTHER SIDES GET MORE PEELED BUT BY STREET TEAMS
BIG PAYBACKS AND POLICE BEATINGS
I CAN'T REPLACE MY HOME WITH PEACEFUL SILENCE
BUT MY ROOTS ARE PLANTED IN THIS CITY OF VIOLENCE
WE CALL IT LOST CITY WHERE ANGELS ROAM COMMITTING UNKNOWN
GHETTO PRONE GUARDING THE ZONE
FROM ALL DAMAGE BUT CAN ONLY MANAGE TO HANDLE
PARTIAL SCANDAL, WHAT'S YOUR ANGLE? COOKED OR VANDAL? OR KILLER
PLOT FILLER DRUG DEALER WE ALL CO-EXIST IN THIS THRILLER

CHORUS (X2):
LOOK AROUND, IT'S IN YOUR TOWN
DEADLY SIRENS BRINGS ON VIOLENCE
TANKS NEED TO THIS WARNING BANG TIMES STORMIN'
WAR BETWEEN CITY BLOCKS AND COPS

WATCHFUL EYE, RESIDENTS DIE
WHEN THEY SEE CRIMES GO DOWN AND DROP DIMES,
IT AIN'T NO LIFE THESE DAYS BECOME STRANGE
HOW MANY PEOPLE GO SMOOTIN' AT THE STREET RANGE
ARMS AIMED AT THOSE THAT CONTROL FELON MAN WITH CHAINS
ASKING WHY I'M TARGETED TO HOMICIDE
FLUSH THROWN AT MY HEAD CODE LEAVIN' SOLDIERS WASTED, DEAD

TRUTH SPARKS REVOLUTION AND IS THEREFORE LABELED VIOLENT
CONDEMNED TO THE SILENT MOVEMENT OF REBELS WHO ARE DEFIANT
SICK SIDERS SPREADING OUR VENOMS LIKE SICK SPORES
WE CONSTRUCT A WEB AND CATCH ALL THOSE WHO FIGHT US
CAPTURE THREATS AT YOUR HEAD
CRASH UNITS SWITCH TO CODE RED
FIND YOU IN A DITCH UNDERGROUND DIRT BED
WHU SAYS THEY WAS UNTOUCHABLE BUT INSTEAD
CATCH THE END OF THEIR ROPES ALL HOPES BLEED
OUT YOUR VILLAGE, PILLAGE EMPIRES RANK HIGHER
BUT IN THE END CITIES GET LOST IN THE CROSSFIRE

EVERYBODY WANTS A PIECE OF YOUR PIE, DO YOU QUALIFY?
OR WILL YOU DIE LIKE ALL THE OTHERS?
SURVIVAL IS YOUR ONLY MEANS, OR WILL YOU SUFFER?
FROM THOSE BAD DREAMS, ARE YOU STILL LOSING YOUR WILL TO LIVE AND
LET LIVE IN THE LAND OF THE CHAOTIC, ADUSIVE "LOST CITIES"
FILLED WITH NARCOTICS?
TWO TIMES TO THE POWER, I PLANTED A BOMB IN THE TOWER
GOING OFF EVERY HOUR
NO PRISONERS IN THE LANDS OF WARS THAT YOU SAW
MADAME ALL THE SICK INDIVIDUALS
DOWN FOR THE CAUSE
WE ALL COME FROM THE SICK SIDE OF TOWN
BUT SOME OF US STAY UNDERGROUND IN THE UNFOLDING LOST CITIES
I NEED YOUR HELP TO GAIN CONTROL OF THE LOST CITY
RIGHT TO SURVIVE, SOMETHING CRAZY HAS JUST HAPPENED
THE CAPTAIN OF THE JUSTICE SYSTEM RUNNIN' THE SHOW IS PSYCHO
I CLAIM TO BE A BIG PART OF "EMPIRE STRIKES BACK" AT RAMPART
RIVALS THROWN IN A VICIOUS CYCLE LIVIN' IN THE CITY THAT'S LOST

CHORUS

PRODUCED AND MIXED BY JACKEN AND B REAL

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LA CONECTA INTRO/ LA CONECTA (PT. 1)

(GUSTAVO GONZALEZ - JACK GONZALEZ - LOUIS FRESE)

SONNY:
NOW I'M TIRED OF MAKIN' ALL THESE OTHER MOTHAFUCKAS MONEY
WHILE THEY SIT BACK AND LEAVE IT ALL UP TO SONNY
IT'S BEEN A LONG TIME I'VE BEEN WAITING FOR THESE LYING PIECES OF SHIT
NOW I'M TRYING TO MAKE MY OWN CRIP
FOR SO LONG, I'VE BEEN NUMBER TWO
FUCK THAT, I GOT TO BREAK OFF AND MAKE MY OWN CREW
I'M TIRED OF BEING HELD BACK AND LEO TO
LINE A VATO WITH NO RESPECT SEE WHAT I DO
JACKIN' THE OLD FOOL AND TAININ' OVER EVERYTHING
AND EVERY MOTHAFUCKA WITH 'EM GOTTA DIE TOO
IT'S TIME FOR A CHANGE OF POWER
I PLANTED TWO GUARDS ON THE WATCH TOWER

(DIALOGUE)

JOAQUIN:
I'M THIS VATO'S RIGHT HAND MAN, MAIN MAN, CATO
AND WHEN HE GOES OUT, I'M TAININ' OVER THE SCAM
I RAN A LITTLE BLOCK FOR TAX, EVERYBODY FOR STATIC CONTROL
NOW I HOLD A POSITION FOR SURE
OVER THOSE WHO ROLL THEY GET IN MY WAY THEY LAY
IN A HOLE TRYIN' TO TAMPER GOAL
TRYIN' TO MOVE IN LIKE THIS CUBAN THINKS IT'S HIS SPOT
BUT THERE'S NO ROOM FOR THE TWO AT THE TOP
WHO'D HE'S TAININ' TO SERVE THIS ORGANIZATION
FOR THE UNWANTED SERVICE
THE BOSS IS GETTING NERVOUS
THIS IS MY CHANCE TO ADVANCE, I'M GETTING CYNICAL
THIS GUY BEING ALIVE MAKES THE SITUATION CRITICAL

(DIALOGUE)

GUS:
WHY AM I BEING SHACKED IN CHAINS
THEY CLAIM I AM WANTED MURDEROUS ASSIST MAN
AT FIRST I THOUGHT IT WAS A GOVERNMENT SCHEME
STICKING ME AT THE CENTER OF THE CRIME SCENE
IT SEEMS I'M BEING HELD FOR BEING HELD
IN A HOMICIDE, WHY DO THEY TRY TO GIVE ME LIFE DOUBLE
WHEN I WAS MADE (WASNT I MADE) UNTOUCHABLE
BY MY FAMILY? GIVE MY LIFE TO CRIME COMMITTEE
NOW IN A TIME OF NEED, YOU'RE SAYING FUCK ME
WHAT MAKES YOU WANNA PLAY ME SHIT
I PROTECTED YOUR LIFE, NOW I'M OFFERED AS SACRIFICE
TO THE LAW WITH NO TIES AT ALL
WHEN THE BOSS DIES, THE WHOLE KINGDOM FALLS

DIALOGUE INTO LA CONECTA (PT. 2)

PRODUCED BY JACKEN
MIXED BY B REAL AND JOE "THE BUTCHER" NICOLA
ADDITIONAL VOCALS BY BOBO

"LA CONECTA INTRO" CONTAINS A SAMPLE FROM "I NEVER THOUGHT YOU'D LEAVE ME,"
WRITTEN BY L. RAMIREZ, PUBLISHED BY EAF PUBLISHING (BMI), PERFORMED BY RALFI
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LA CONECTA (PT. 2)/ GOIN' IN CIRCLES OUTRO

(GUSTAVO GONZALEZ - JACK GONZALEZ - LOUIS FRESE)

JOAQUIN:
IT'S SEVEN AND A HALF SHARP THIS THING'S ABOUT TO START
MY WHOLE CREW'S BEING TORN APART
BY A SPARK OF THE GREED 'CAUSE EVERYBODY NEEDS
AND IF YOU'RE IN THE WAY THEY SPRAY YOU BLEED
THE BAD BREED PUNKS LINE SONNY WITH DREAMS OF RUNNING
THE WHOLE SHOW TRIPPIN' OFF CONTROL AND MONEY

SONNY:
IT'S CLOSE TO THE TIME ALL MY SOLDIERS ARE IN LINE
IT'S MY MOTHAFUCKIN' TIME TO SHINE
ALL MY SOLDIERS ARE OUTSIDE WAITING FOR MY SIGN
BIG ROLLER HOSTILE TAKE OVER
I WON'T HESITATE TO BLOW HIS OLD ASS AND BE MERO MERO
YOU CAN'T TEACH AN OLD PERRO NEW TRICKS
SO WHEN I GIVE YOU THE SIGNAL TAKE 'EM OUT QUICK

JOAQUIN:
THERE'S A KNOCK ON THE DOOR, IT MUST BE SONNY
WATCH HIM AND HIS CLOQUE EMPTY YOUR CLIP IT THEY TRIP
TO SONNY, COME INSIDE I'M CLAD YOU ARRIVE
HAVE A SEAT AND THE BOSS WILL BE RIGHT WITH YOU IN FIVE

SONNY:
WHY? FUCK THAT SHIT, I AIN'T GOT TIME FOR THIS
I GOT BUSINESS TO TAKE CARE OF WITH JESUS, BITCH
GET HIM OUT HERE IN A HURRY
AND GET THE FUCK OUT OF MY FACE BEFORE YOU GET BURIED

GUS:
I KICKED DOWN THE DOOR HE THOUGHT HE WAS DEAD
LEAD STANDING AT HIS HEAD, THIS IS WHAT HE SAID
GUSTAVO... IT'S NICE TO SEE YOU, HUH
I SAID NOW THE FUCK AND GET SACRIFICED?
YOU SOLD MY SOUL TO THE DEVIL
NOW I'M LIVIN' LIFE AT A STRANGE LEVEL
I COME BACK FOR THE BIG PAYBACK
I DON'T WANNA CATCH THE BULLET BACK SO STEP BACK
BRING YOUR ARMS AROUND SLOW FROM THE FRONT TO THE BACK
DON'T TRY AND MOVE QUICK DON'T TRY AND MOVE TOO FAST
REVENGE ALREADY CALLS FOR THE GUN TO GO BLAST
YOU DON'T WANNA DIE FOR THIS PIGALY
I PLAN FOR 15 YEARS TO KILL THIS MAN

JOAQUIN:
AND I'LL HAVE TO BE THE ONE TO FUCK UP YOUR PLANS
IT'S ON; THEY SET IT OFF MY CREW BANG BANG
EVERYBODY IN THE SCOPE GETS SHOTED TRYIN' TO FUCK WITH THE BON

SONNY:
FUCK IT, I'M GOING FOR BONE LET THE GUN SMOKE
FILL THE ROOM PUT JESUS IN HIS FUCKIN' TOMB
I'M GOING FOR MINE AND HE'S GOING FOR HIS
I'LL PISS ON YOUR GRAVE AND KILL ALL YOUR KIDS
FUCK ALL OF YOU

ADDITIONAL VOCALS: BOBO
PRODUCED BY JACKEN
CO-PRODUCED BY B REAL
MIXED BY B REAL AND JOE "THE BUTCHER" NICOLA

"GOIN' IN CIRCLES OUTRO" CONTAINS A SAMPLE FROM "GOING IN CIRCLES," WRITTEN BY
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ALL SONGS EXCEPT "THE BIG PAYBACK" AND "PREMONITIONS"
MIXED AT JOE'S ROOM (CONSHOHOCKEN, PA)

ADDITIONAL ENGINEERING AND/OR MIXING BY ROBERT "TAL" WALTON

ADDITIONAL MIXING AT JASON ROBERTS' STUDIO (LOS ANGELES, CA)

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THE HILL

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SIDE A
1. HERE'S A PARTY JAM (CLUB MIX)*
2. HERE'S A PARTY JAM (REMIX EDIT)

SIDE 1
1. THE HILL
2. HERE'S A PARTY JAM (DUB)

All songs written by MAURICE OWENS and RON STEWART.
Programmed and produced by RON STEWART and HIGH PERFORMANCE. Engineered by BRETT ELIASON. *Remix by NASTYMIX RODRIGUEZ and RON STEWART.

Management: BLACK + WHITE MANAGEMENT
Art Direction: TERADA DESIGN INTERNATIONAL
Photography: Jules Frazer (front), Denis W. Low (back).
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From the forthcoming LP
"All Things Considered"

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Wayne & Charlie

ARRANGED BY

W. Garland

C. Wright III

Johnny G.

MIXED BY

M. Supreme

Johnny G.

R. Casper

"The Friendly Ghost"

RECORDED & MIXED AT

1115 Studio/N.Y.C.

PREPRODUCTION BY

1115 Studio/N.Y.C.

MASTERED AT

Frankford-Wayne/NY

BACKGROUND VOCALS

Stephanie James

Audrey Wheeler

ARTISTS

C.K.

D. Kline

S. Scott

ART DIRECTION

Stacy Scott

Published by Milt-Just Music Co. ASCAP 1986

w/Wayne & Charlie
featuring D.J. Lee &
The Good & Fruity Crew

SIDE A

VOCALS 5:31

DUB VERSION 5:01

SIDE B

INSTRUMENTAL 5:31



SPECIAL THANKS TO

Ken Webb

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Fred Buggs

Redd Alert

Chuck Chillout

Tony Humphreys

Chuck Leonard

C. Wright III

and family

Rubin Rodriguez

Will Socolov

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Jacket Made in Canada.

**BORN THIS
WAY**

A

1. (LET'S DANCE) 5:38
2. (COOKSTRUMENTAL) 5:36

B

1. (SUE'S FAVORITE MIX) 5:38
2. (PRINCE PAUL DOPE)* 5:44
3. (PRINCE PAUL INSTRUMENTAL)* 3:00

PRODUCED BY:
DADDY-O & D.B.C.

WRITTEN BY:
D. PRYCE/S. BANFIELD/G. BOLTON/M. NEMLEY

MANAGEMENT:
RUSSELL SIMMONS
RUSH PRODUCTIONS
298 ELIZABETH STREET
NEW YORK, N.Y. 10012

***REMIXED BY PRINCE PAUL**

ART DIRECTION:
OSCAR YONG

DESIGN BY:
HELEN NAMM

REMIXED FROM THE FORTHCOMING FFRR ALBUM, FEELIN' PROUD (828 134-1)



SIDE A

1. FUNK ON THE BRAIN
2. BIG BLUNT BREAK
3. ON THE DOWN LOW
4. TRIPLE X GROOVE
5. LAID BLACK
6. GO BROOKLYN

SIDE B

1. DOLLAR SIGNS
2. MOON BUMP
3. HEAVY SOMETHING
4. LOOK NO FURTHER
5. GAP JAM

6. DO IT YOURSELF BREAK ONE

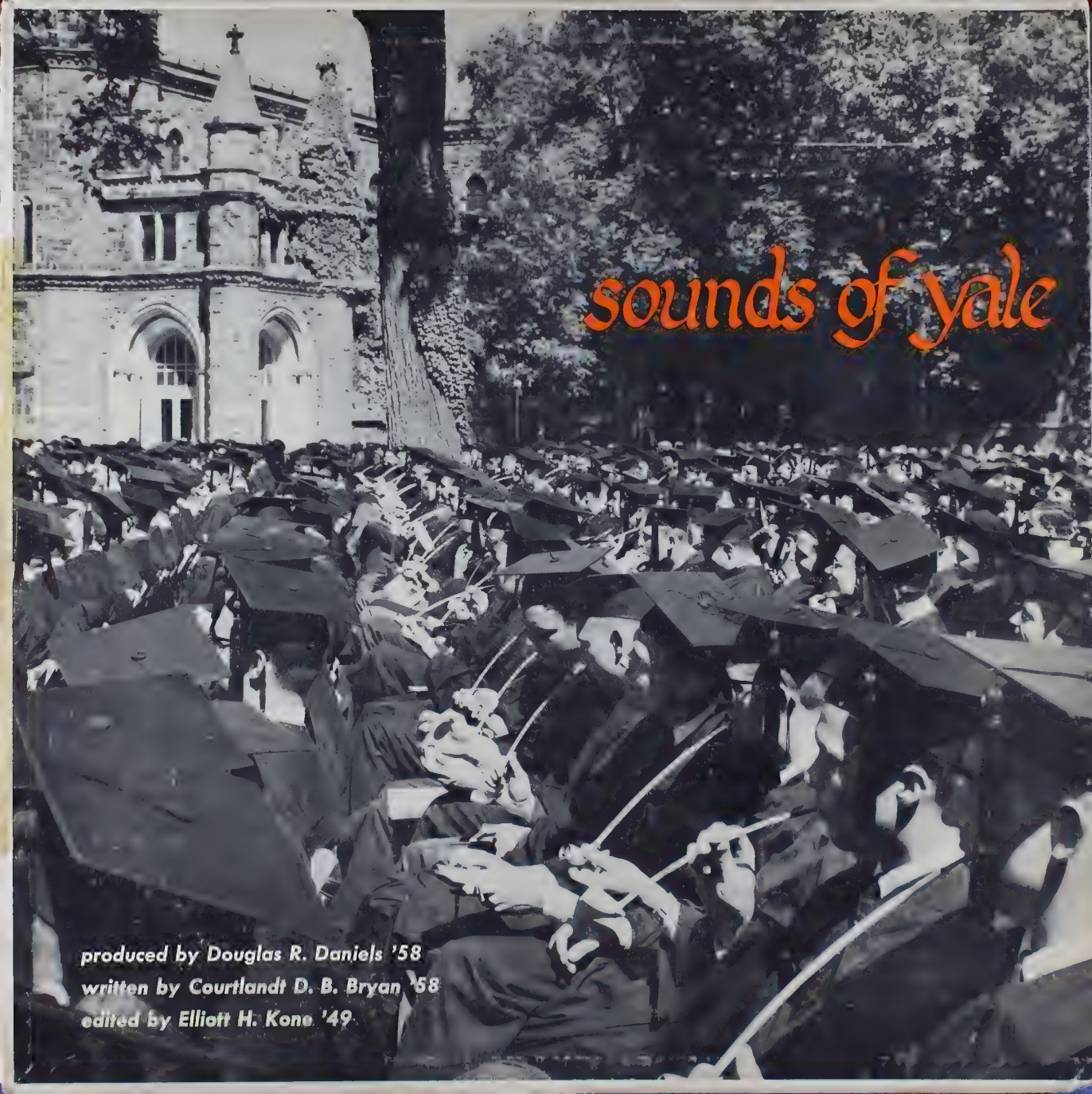
PRODUCED,
MIXED, AND
ARRANGED BY
DJ GREYBOY

ART DIRECTION
AND DESIGN
KENT PARKER

PHOTOGRAPHS
NATHAN CASTILLO



greybreaks volume one

A black and white photograph capturing a large-scale graduation ceremony. In the foreground and middle ground, a dense crowd of graduates is visible, all wearing dark academic gowns and mortarboard caps. Many of the caps are tilted back, suggesting a celebratory atmosphere. The graduates are packed closely together, filling the lower two-thirds of the frame. In the background, a large, ornate Gothic-style building with multiple arched windows and a prominent spire topped with a cross is visible. A large, leafy tree stands to the right of the building, partially obscuring it. The overall scene is one of a significant academic event.

sounds of yale

produced by Douglas R. Daniels '58
written by Courtlandt D. B. Bryan '58
edited by Elliott H. Kone '49

Some of the Many Sounds You Might Expect to Hear on This Record:

Yale Glee Club

Rain

Pigeons

Adlai Stevenson

Richard Nixon

Professor Mendenhall on
Coeducation at Yale

Rain

Beer Cans Falling in the
Wright Hall Courtyard

Billy Graham

1958 Whiffenpoofs

Your Alarm Clock

Rain

Yale Band

Cocktail Party in Your Room

Railroad Station on Sunday Night

High School Girls on York Street

Rain

Main Desk at the Library

Finish of the Olympic Crew Race
won by Yale

Scratches and Dust on your Needle

Made for Class of 1958
by RCA Victor

cover photo by Charles Alburtus — Yale News Bureau

lettering by James Macgregor

narrated by Russ Moro

SOUNDS OF YALE is unique in the very truest sense of the word; there has never been anything like it. On the two sides of this record we have tried to assemble those sounds which have formed the background music to our four years at Yale. Some of the music is not very melodic; there are those of you who would deny that the sound of flushing while someone is taking a shower is melodic at all. For those of you who have had Music 10 and insist on setting your standards for music accordingly we have included the Yale Band, the Glee Club, and the Harkness Bells. But for the vast unwashed majority of us who have never taken a music course, but who are liberal enough to admit that a cocktail party can have a certain symphonic aura to it, we have included the voices of classmates, professors, Hillhouse girls, and irate town drivers. There are speeches and laughter, announcers and singers, politicians and coaches.

This record is more than a collection of sounds, however, it is a history of four years at Yale. And it is a different class history from any that has been written before—this one is 2-D. We have spared you the trouble of reading a class history. All you need to do is put the record on the phonograph, adjust the tweeters and woofers or whatever you have to do, set the needle on the outside groove of the first side and we'll do the reading for you. And in between the reading we have very cleverly slipped in those sounds that will wring the nostalgic tear from your eye. Remember the first time you heard 'Bright College Years', and how your newly sophisticated throat swelled up, and you had difficulty swallowing? And remember that great moment Freshman Year when the date you'd brought all the way from home for the Princeton game or the Harvard game looked you tenderly in the eye and said, "Golly, somehow you seem so much *older*," or that moment Senior Year when this same girl said, "Oh why don't you grow up?" These were true Yale Sounds. But they weren't any truer than the sound of Jerry at Yale Station saying, "New Life, New Post, New Yorker," or the busses stopping and starting outside of your window when you were trying to study. There were some sounds we couldn't get; we couldn't get the sound of the ten week snow burying our car, for example. What you will hear are sounds you have heard before; but we feel they are Yale Sounds, and you will enjoy hearing them again.

SOUNDS OF YALE IS YOURS THROUGH THE COURTESY OF THE SENIOR CLASS COUNCIL who initiated the idea and allowed us to do the work. To all of them, we are truly grateful. This record shall be a small monument to the enormous amount of work they did for our class this year. We are grateful to a great many other people too who helped us with this record, particularly all of those who suggested recording the sound of a Bromo-Seltzer tablet in the Sunday morning orange juice. But we are most grateful to all of you who didn't suggest anything, and it is to you that this record is respectfully dedicated.

C. D. B. B.



Mr. Bryan and Mr. Daniels sort through the mass of material available for this record.

To The Listener:

There are some sounds of Yale which we could not reproduce. For example, we could not record many of the professors whose daily lectures would have furnished very exciting material. The difficulty lay in knowing who, what and which to include; and we found that it was much easier to avoid making the decision.

This album does not purport to be anything more than a souvenir of some of the sounds experienced by members of Yale's graduating class of 1958.

Senior Class Council

Richard Katz
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Theodore Achilles, Jr.
Samuel Allen, Jr.
Julien Begien
Roger Dalton
Harry Harlow
Samuel Jackson
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HENRY FONDA

Henry Fonda, who might have become, had fate decreed otherwise, a song-and-dance man or a newspaper reporter, is one of the most talented and distinguished dramatic actors of the American stage and screen.

Born in Grand Island, Nebraska, and removed at the age of one to Omaha, where his father opened a print shop, Mr. Fonda studied journalism at college. Finding a scant market for his journalistic talents, he worked variously for the local telephone company, as an iceman, mechanic and window dresser. His introduction to the theater took place at the Omaha Playhouse, where he alternately painted scenery, sold tickets and cued actors. He was finally persuaded to try acting, and greatly encouraged by Dorothy Brando (Marlon Brando's mother), and after a short apprenticeship in Omaha and several hard years of bit parts and walk-ons on Broadway, he finally landed a part big enough to rate mention in the program (the show was "New Faces of 1934," in which he cavorted with Imogene Coca).

The most outstanding of Mr. Fonda's Broadway roles have been in successful productions such as "Mr. Roberts," "Point Of No Return," and "The Caine Mutiny Court Martial." His many motion pictures—too numerous to list here—include "The Grapes Of Wrath," "Twelve Angry Men," "The Ox Bow Incident," "Young Mr. Lincoln," and "My Darling Clementine."



BUD GREENSPAN

Bud Greenspan became sports director of WMGM, the largest sports broadcasting station in the country, at the age of 21 to become the youngest man to have held such a position. He began writing magazine articles a few years later, and his first sale was to Reader's Digest with a story called "The Strongest Man in the World." He subsequently made it into a motion picture which was shown nationally. The State Department purchased the film for distribution throughout the world. Greenspan has sold over fifty magazine articles. Two of them, "The Jesse Owens Story" and "The Amazing Blind Golfers," were made into short subject motion picture films. In a worldwide tour under the auspices of the State Department, Jesse Owens showed the film to more than 1,000,000 people in the Near and Far East. Greenspan's first record album "Great Moments in Sports" was a national best seller. It sold more than 1,000,000 copies when a national advertiser purchased the album. Three years after the initial success he produced a sequel album called "The Thrill of Sports."

Besides "The Voices and Sounds of the 20th Century" Greenspan will have released in the near future "Great Moments in Boxing" for Coral Records and also "Dramatic Moments from Congressional Hearings" and "Highlights from the United Nations" under different labels. He is a television film producer for the Lawrence C. Gumbinner Advertising Agency in New York.

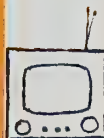
Have a cup of tea.' Smiling, the King answered, 'Neither does my mother', and had a cocktail."



64. In October, 1950, President Harry Truman flew to Wake Island to meet with General Douglas MacArthur, the United Nations Supreme Commander in the fight against North Korea. When MacArthur returned to Korea after the meeting, the United Nations forces undertook a furious offensive and all but ended the conflict. But on orders from Washington, The United Nations forces were unable to follow through on their advantage. In March 1951, after Red China had entered the conflict, MacArthur intimated that United Nations forces would attack Red China and that he would meet with the Communists for true talks at any time. These statements were not cleared through Washington. In early April, a MacArthur letter to Representative Joseph Martin of Massachusetts was disclosed in which he favored an aggressive war against the Reds. On April 11, 1951, President Truman removed MacArthur from all commands. Eight days later, MacArthur made his famous speech before a joint session of Congress.



65. George VI was never known for his eloquence. As a boy he had a speech impediment which made him shy and unsure when talking. He strove daily to overcome it. One of the most dramatic passages the King ever uttered was his speech broadcast on the day the Invasion of Normandy took place. He said: "That we may be worthily matched with the new summons of destiny, I desire solemnly to call my people to prayer and dedication. We are not unmindful of our own shortcomings, past and present. We shall not ask God may do our will, but that we may be enabled to do the will of God."



66. If television and radio had not been invented, Richard Nixon would probably not have become Vice President of the United States in 1952. Answering charges that he accepted campaign contributions for personal use, Nixon spoke before a nationwide television and radio audience and came off the winner. President Eisenhower was so moved by the address that he called Nixon afterward to tell him that his place on the Republican ticket was secure.



67. The Army McCarthy hearings of 1954 produced some of the most explosive verbal exchanges in the history of Congress. To make the exchanges more violent than normal, the Senator and witnesses knew full well that they were being seen and heard by one of the largest television and radio audiences in history. Almost forgotten in the daily hard-hitting exchanges between McCarthy and the Democratic Senators on the

committee were the reasons for the hearings. The committee floor became a stage for political speeches, personal attacks and theatrics that kept a nation glued to their radio and television sets. Heros and villains emerged. McCarthy went into the hearings with a large following. He emerged badly scarred. A result of the hearings was the censure of McCarthy by his fellow senators. The man to leave the terrible bat^{PRICE} was the popular hero was Joseph Welch, a top lawyer who was hired as the ^{PRICE} defense counsel. Welch's articulate proud but defiant anger toward McCarthy's relentless attacks against non-par^{PRICE} pants helped the Army cause immeasurably.



68. Booker T. Washington was perhaps the greatest voice the Negro race ever had. He lectured widely and spoke out in favor of great programs to educate the Negro so that he might learn and work independently as any other citizen of the United States. He wrote a book *Up From Slavery*. In it, he gave much advice to the people of his own race. One passage read: "No race can prosper till it learns that there is as much dignity in tilling a field as in writing a poem."



69. Eugenio Pacelli became Pope Pius XII in 1939. He was instrumental in keeping Italy out of the Communist hold in the post-war period when he spoke out continually and asked Italians to oppose Communism. Communists received a smashing defeat at the Italian polls. The Pope was also instrumental in relieving the sufferings of prisoners during World War II and later turned his aid to displaced persons. In 1946 he wrote about America: "The American people have a genius for splendid and unselfish action and into the hands of America, God has placed the destinies of afflicted humanity."



70. George M. Cohan was a man of many talents. He was an actor, playwright and songwriter. His songs *Over There* and *It's A Grand Old Flag* sent boys marching off to war in 1917. But perhaps he is most famous for his closing stage line when he took the final plaudits of the crowd. Humbly he would say: "My father thanks you, my mother thanks you, and as for me, that goes without saying..."



71. Helen Keller was not born blind and deaf. An illness at the age of two left her in a world without sound or sight. Her courage in gaining an education and a worthwhile life has been one of the great inspirational stories of history. She has a dramatic sense of humor. When the great actor Joseph Jefferson once explained to her that the bumps on her head meant, "that is your prize fighting bump", "I never fight," she replied, "except against difficulties."

RISING SUN RECORDS
RSA 160 STEREO

*The fire
in the rose*
ELECTRIC HARP

S U S A N M A Z E R

I warmly dedicate this album to my Mother, whose love and dream so enriched those who knew her, and whose willingness to be a Fire in the Rose gave me tremendous inspiration.

All selections composed and arranged by Susan E. Mazer
© 1985 Shubra Publishing (BMI) / DreamWeaver Music (BMI)

Musicians

Susan Mazer—Electric Harp
Dallas Smith—Lyricon Wind Synthesizer, Indian Bamboo Flute, Clarinet
Babatunde—Congas and Percussion on *Indigo-Gold*, *Dawn*, *Rooting*,
and *The Fire in the Rose*
Tom Stamper—Percussion and Cymbals on *Indigo-Gold*, *China*,
Dawn, and *The Fire in the Rose*
Emmett Miller—Percussion on *China*, *The Lone Seed*, *Implant*, and
Emergence of the Bud
Kathy Kirk—Singing Drums (Aztec Drums) on *The Fire in the Rose*

Producer: Susan E. Mazer
Associate Producer: Robert L. Missbach
Recorded at The Music Annex, Menlo Park, California
Recording Engineer: David Porter
Additional recording and mix at The Plant Studios, Sausalito, California
Engineered and mixed by Robert L. Missbach
Assistant Engineer: Alice J. Young
Mastered by Mike Reese at The Mastering Lab, Hollywood, California
Sponsor: Albert A. Mazer
Invaluable support: Marc Allen and Sarah Horton at Rising Sun Records
Executive Producer: Jon Bernoff

Solar light images by Andree Robinson
Cover photo concept and design by Gordon Farrell Ethridge
Calligraphy by Meriyn Moss
Art direction and graphic design by Kathleen Vande Kieft

Special appreciation and gratitude to the following people, whose support and encouragement made this album possible: Bettine Clemens-Ware, Emmett C. Miller, The Center for Health Awareness, Dr. Stanley Hanfling, Bob McClure, Jay Leibovitz, Dean Edward Simpkins, Velma Froude and Elyze Yockey.

I would like to express my appreciation to my Father, who not only sponsored this album, but who sponsored me through all the years of practicing, crying, practicing, crying and growing . . . who believed in me when I was but a lone seed with yet a vision of being even a bud

The theme from *The Fire in the Rose* emerged from a musical meditation that was played for my dear friend, Rose Arian. My deepest gratitude for her presence in my life

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Other Rising Sun selections you will enjoy:



Solara—Dallas Smith RSA 140



Solara—Various Artists RSA 142



Breathe—RSA 110



Petals—RSA 120



Summer Suite—RSA 130



The Rising Sun Collection—RSA 150



RIISING SUN RECORDS

RSA 160 STEREO

The Fire in the Rose

SUSAN MAZER

SIDE ONE

(19:06)

SIDE TWO

(22:48)

Indigo-Gold	4:28	The Fire in the Rose Suite	
China	3:59	The Lone Seed	5:15
Dawn	10:39	Implant	4:10
		Rooting	4:54
		Emergence of the Bud	3:53
		The Fire in the Rose	4:36

THE FIRE IN THE ROSE

I. The Lone Seed

Can we see the rose in the seed?

How the seeming permanence of the hard shell . . . how the wholeness, completeness deceives us . . . the hardness, the lone-ness of the one seed yields—turns—but only in the death of the form can the birth take place . . . in the hiding, the sheltering—the darkness . . . the trust in the invisible energies inherent in the mystery of the seed . . .

II. Implant

The earth accepts, the soil caresses, the moistened flour-like earth creates a womb in which the seed can surrender—can experience the yielding—the death of itself—the birthing.

The space encompasses the energizing forces to root.

III. Rooting

The force necessary to break the shell of the seed—to make the earth move in its path of growth . . .

The strength and energy necessary at birth is megatons greater than is necessary to maintain life . . .

IV. Emergence of the Bud

Lyrical release: from below comes above:

Out of the fullness of the earth comes the simplicity of the bud: the independence of the fetus-like soul of the unseen rose.

V. The Fire in the Rose

The fires glow within the folds of velvet . . . the softness of the layers are releasing the afterbirth of the energies of yester-years' seed . . .

Rush forth in beauty for the life of the rose is so brief . . . The death of the seed is its birth . . . All that actually is, is the fires of life that move the hard into the soft, make the isolated seed a vulnerable blossom and make us aware of the meaning of life . . .

The rose is merely the wonderment, the symbol of the fires that are the essence . . . for life is the process, merely the process . . . In its completeness, the moving, the radiant and enlightening process . . . and the rose is the embodiment . . . of The Fire in the Rose . . .

Written by Susan Mazer. © 1985

THE RACE

Mercedes-Benz, 1937-1955

Recorded at the Mercedes test track; Stuttgart, Germany; October, 1959.

This is a recording of the fascinating sounds of five of the most magnificent racing cars ever built, pitted against each other in a most unusual race.

This is a motor race of very short duration (just six minutes long) on a very short course (less than a mile in length). There is no room—that is, no reasonable room—for passing, and only the most fearless and least skillful driver would attempt it. Since the driver in each of these cars absolutely matches the driver of each of the others in his considerable amount of skill, experience and daring, no passing is actually attempted. During the race, the driving is actually conservative—although fast, accurate and specifically devoted to getting the best and loudest sound out of the cars without regard to relative speed or to the outcome of the race. This devotion pays off handsomely. The sound is magnificent and the speeds suffer. The lap times vary incongruously and the outcome is totally unreasonable—the winning car starts in last position and, without passing anyone, finishes first.

If what you have read up to this point seems completely confusing, then we have succeeded in properly setting the scene. For this is a record of the sounds of an utterly impossible race. Actually, **these are the sounds of a motor race that never happened!**

A brief look at the historical facts leading up to this recording will help to clarify and justify matters. In all the varied and colorful years of motor sport, one name has stood supreme: the name *Mercedes*. In 1937, the Mercedes Company designed and built a supercharged 'racing' engine of 6 litres, enormous by today's standards, and placed it in a car weighing approximately fifteen hundred pounds. The engine developed in the neighborhood of six hundred and fifty horsepower, emitted a shattering sound and was all but unbeatable on the race course. To drive one of these monsters at speed on a dry clear road could be likened to driving a normal sedan at 100 miles per hour on sheet ice. As you might imagine, it was a very touchy machine. A nervous foot on the throttle could burn out a set of rear tires in low gear and land the helpless driver in the ditch in a second. The F.I.A., the governing body of motor racing, took one look at these cars and promptly changed the formula for the following year, hoping to curtail their terrifying speeds, which were in excess of 200 miles per hour.

So, in 1938, Mercedes produced a car of 3 litres which weighed even more and developed a modest 485 horsepower. To their joy—and to the dismay of the F.I.A.—this car was faster than its precursor. The F.I.A. tried specifying for 1939 and '40 an engine of 1½ litres. This time the formula-changers met with more success, although the car built under these limits was still no slouch on the race course.

In 1954 the F.I.A. went to 2½ litres—without supercharger! But that year the Mercedes designers and builders outdid themselves. For, although they were no faster than the earlier cars, it was considerably faster on any given circuit, due to greatly improved road-holding characteristics and engine range. Using this basic chassis they also built a 3 litre sports model.

Over an eighteen year period, these five cars achieved success on the race courses of the world that made the efforts of other manufacturers seem hopeless.

These incredible cars, immaculately maintained in good working order at the Daimler-Benz museum in Unterturkheim, Stuttgart, are the ones staging the mock race which you hear on this record. Actually there are seven cars in the race: two W125's, two W163's, one W165, one W196 and one 300SLR. Each of them is driven singly for five laps, at racing speeds and with racing noises, by Karl Kling, champion driver for Mercedes since the war and at present successor to the famous Neubauer as head of the Sports Department. Then, through the magic of electronics, all seven sound tracks are mixed together to simulate a race that never happened nor could have happened, for no two of these cars ever appeared together. The result is a magnificent audio symphony, enormously exciting in its sheer hugeness of sound and in its suggestion of the skill and drama of motor sport.

None of these cars will ever race again. They have all been doomed to the gloomy obscurity of the museum. Thus, we feel justified in this somewhat unorthodox mixing of time and sound. These are sounds which, individually, struck terror into the hearts of competitors in years past, and which stand as models of achievement and challenge to the present day geniuses of the drawing board and the wheel.

NOTES ON THE CARS:

W125—eight cylinders in line, 6 litres supercharged, 646 horsepower, 1937

W163—twelve cylinders vee, 3 litres supercharged, 485 horsepower (raised in 1939), 1938

W165—eight cylinders vee, 1½ litres supercharged, 285 horsepower, 1939

W196—eight cylinders in line, 2½ litres unsupercharged, 260 horsepower, 1954

300SLR—eight cylinders in line, 3 litres unsupercharged, 300 horsepower, 1955

Produced by BILL GRAUER. Edited by BARRETT CLARK. Notes by BARRETT CLARK. Cover designed by KEN DEARDOFF. Recording engineer: RAY FOWLER. Mastered by JACK MATTHEWS (Components Corp.) on a HYDROFEED lathe.

Special thanks, for cooperation in the creation of this recording, to the staffs of Daimler-Benz AG, Stuttgart; and of Daimler-Benz of North America.

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HOW TO FOLLOW THE RACE:

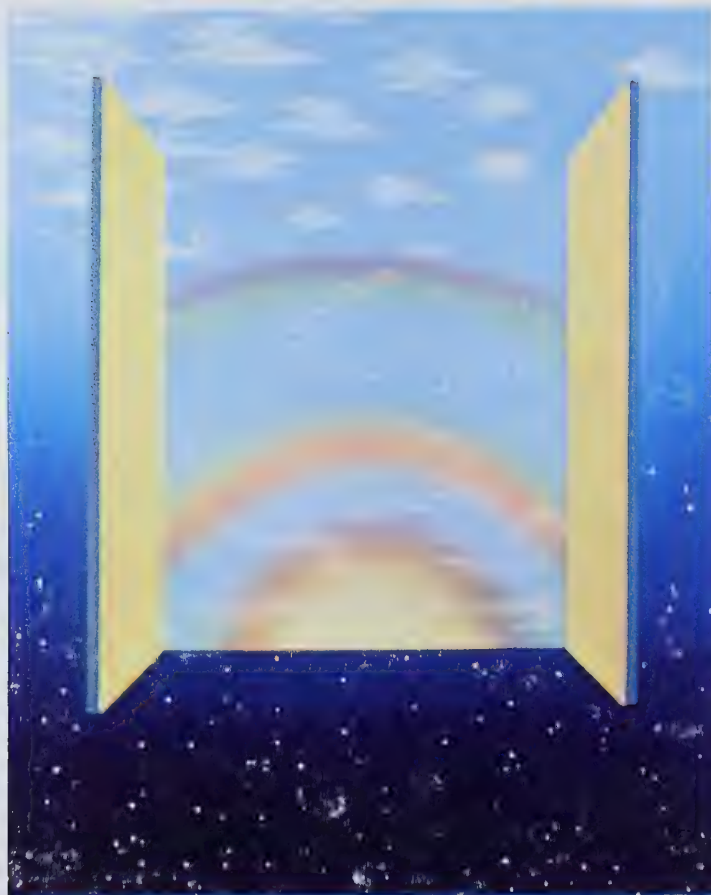
Time	Position
0:20 seconds ..	125 fires up and begins to warm.
:20—:30 sec.	163 and 165 fire up and approach.
:30—1:02	125, two 196s and 300 SLR fire up and approach. General warm up.
1:02—1:10	The start.
1:10—1:20	196 waits on line, unable to get car in gear. Goes off in second.
1:35—1:42 ..	125 and 163 go by on back stretch.
1:48	196 on back stretch.
1:54	125 on main straight.
1:58	163 on main straight.
2:08	165 on main straight.
2:12	300 SLR on main straight.
2:15	196 on main straight.
3:26	196 into the pits. Apparently the gear box trouble at the start has continued. He stops for a minor adjustment.
4:00	196 stops again, for another adjustment. Note gear grind on re-start.
4:40	196 stops again. Same trouble.
5:10	196 winds on stretch.
5:28 ..	196 finishes, the victor.
5:30	300 SLR finishes.
5:40	163 finishes.
5:45	196 finishes.
5:56	125 finishes.
6:05	165 finishes.
6:13	125 finishes.

After the first lap or so, there should be no difficulty in identifying the cars. The 125 has a deep unmistakable roar, obviously creating far more power at far less revs than the other cars. The 163 makes a kind of roar, too, but it is higher-pitched and smoother. The 165 makes a plain ugly sound, very metallic and sharp. The 196 and the 300SLR, being almost the same engine, are difficult to tell apart. Their sound is very high-pitched and piercing, but in a way far smoother—more 'velvet' than the other cars, due probably to the absence of a supercharger.

Note for those who prefer Stereo: A remarkable Stereophonic version of this recording, specially processed and pressed, is available on Riverside's new *Fortissimo* series (record number XK 8003).

STEVEN HALPERN ZODIAC SUITE

7 MYSTERY TRAIN
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SOUNDSCAPE™ II



STEVEN HALPERN

ZODIAC SUITE

* previously released as "I"

SOUNDSCAPE™ II



WHAT IS "ZODIAC SUITE"?

ZODIAC SUITE is the second album in the widely acclaimed "SOUNDSCAPE"™ series of specially-composed musical environments designed to enhance and serve that part of you that is naturally tranquil and peaceful. It is a continuation of Steven Halpern's innovative exploration of music that provides a 'sound means' of tuning in to our cosmic connection, while creating an effortless and enjoyable relaxation experience here on Earth.

ZODIAC SUITE offers an anti-frantic alternative to the noise pollution and stress-producing sounds that permeate our sonic environment. We can use music like this to help us restore 'peace and harmony' to our lives.

You're invited to sit back, relax, and enjoy **ZODIAC SUITE** – to experience the next stage of *Sound Health*.



STEVEN HALPERN, Ph.D. Director of the Spectrum Research Institute, is a recognized pioneer in the field of Sound Health. He has presented his work at major conferences in the United States and England, and serves as consultant to business and hospitals. Halpern is the composer of the "SOUNDSCAPE"™ series and the author of *Tuning the Human Instrument: An Owner's Manual*.

A NOTE FROM THE COMPOSER . . .

"From ancient times, man has sought to hear the concordance of harmonies suggested by the motion of the stars and planets – the 'Music of the Spheres'. My intuitive sense is that such 'timeless' music, like that which is heard on this album, will evoke that same quality in each of us. It is to this end that this album is dedicated."

WHAT DOES IT SOUND LIKE?

Listeners describe **ZODIAC SUITE** as "the kind of music you hear in your dreams" and "the most beautiful music this side of heaven". Unlike most other music, from Bach to Rock, there is no driving beat or melody that forces the *listener* to follow the *composer's* dictates. In Halpern's music, there is a subtle spaciousness in which you can truly hear your "Self".

The free-floating nature of this album triggers a deep state of relaxation and reverie, while simultaneously insuring its freshness over repeated playings.

Instrumentally, **ZODIAC SUITE** adds the electric violin of Tony Selvage and the breathtaking flute artistry of Schawkie Roth to Steven Halpern's shimmering keyboards. It's a sublime concert by a celestial consort right in your own home.

HOW TO USE "ZODIAC SUITE"

ZODIAC SUITE can be used any way that feels right for you! The beauty of this music is that no deliberate method of meditation or analytic listening is necessary to enjoy and benefit from this recording. Many people play Halpern's music continuously, providing a soothing and serene backdrop for a wide range of social and professional contexts, including hospitals, waiting rooms, business offices, yoga centers, and throughout the home.

Moreover, the arrangement of selections and frequency-specific keynotes on Side 1 lends itself to a visualization/meditation on the signs of the Zodiac. Listeners report that this astrological attunement helps to bring one's entire chart into greater alignment.

This is not without historical precedent. For centuries, researchers have noted the relationship between the 12 keynotes of the musical octave and the twelve signs of the zodiac. The message might well be:

"If we can but find the proper key, we can play ourselves like the strings of a cosmic harp – and tune in to the music of our universal nature."

SIDE ONE

ZODIAC SUITE

sign	keynote	sign	keynote
1. Aries	C	7. Libra	F#
2. Taurus	C#	8. Scorpio	G
3. Gemini	D	9. Sagittarius	A _b
4. Cancer	E _b	10. Capricorn	A
5. Leo	E	11. Aquarius	B _b
6. Virgo	F	12. Pisces	B

SIDE TWO

- | | |
|-----------------------|------------------------|
| 1. Blues for Arcturus | 3. Moonrise over Orion |
| 2. Sky Boat Theme | 4. The Heard Eye |

Steven Halpern: Electric piano, grand piano, vocal (*Heard Eye* only)
 Tony Selvage: Electric violin
 Schawkie Roth: Alto and bamboo flute, zither
 S. Barrett Williams: ARP 2600
 Richard Scotti, M.D.: Windchimes, bells

All compositions by Steven Halpern;
 Steven Halpern and Tony Selvage;
 and Steven Halpern and Schawkie Roth,
 published by SRI Records (BM)

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 P.O. Box 720 Palo Alto, California 94302

THE SOUNDSCAPE™ SERIES:

SOUNDSCAPE™ I: SPECTRUM SUITE (SRI 770)	SOUNDSCAPE™ II: ZODIAC SUITE (SRI 771) (originally titled "I")
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SOUNDSCAPE™ III:
 STARBORN SUITE
 (SRI 780)

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Ancient Echoes	.783	_____	_____	7.98	_____
Halpern "Live" in Concert	.777	_____	_____	7.98	_____
Rain Ragas	.772	_____	_____	7.98	_____
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Tuning the Human Instrument	.HSB	_____	_____	5.98	_____

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STEVEN HALPERN STARBORN SUITE



SOUNDSCAPE™ III



STEVEN HALPERN



SRI 780
STEREO

STARBORN SUITE

SOUNDSCAPE™ III

WHAT IS "STARBORN SUITE"?

STARBORN SUITE is the third album in the widely acclaimed "SOUNDSCAPE"™ series of specially-composed musical environments designed to enhance and serve that part of you that is naturally tranquil and peaceful. It is a continuation of Steven Halpern's innovative exploration of music that provides a 'sound means' of tuning in to our cosmic connection, while creating an effortless and enjoyable relaxation experience here on Earth.

STARBORN SUITE offers an anti-frantic alternative to the noise pollution and stress-producing sounds that permeate our sonic environment. It is only fitting that we use music like this to help us restore 'peace and harmony' to our daily lives.

You're invited to sit back, relax, and enjoy *STARBORN SUITE* – to experience the next stage of *Sound Health*.



STEVEN HALPERN, Ph.D. Director of the Spectrum Research Institute, is a recognized pioneer in the field of Sound Health. He has presented his work at major conferences in the United States and England, and serves as consultant to business and hospitals. Halpern is the composer of the "SOUNDSCAPE"™ series and the author of *Tuning the Human Instrument: An Owner's Manual*.

WHAT DOES IT SOUND LIKE?

Listeners describe this SOUNDSCAPE™ as "crystal petals tinkling in the solar wind" and "the kind of music you hear in your dreams". Unlike most music, from Bach to Rock, the listener is not forced to follow the *composer's* arrangement. In Halpern's music, there is a subtle spaciousness in which you can truly hear your "Self".

The free-floating quality of *STARBORN SUITE* triggers a deeper state of relaxation than most traditional compositions, while simultaneously insuring its freshness over repeated playings.

Side 1 of *STARBORN SUITE* features the sustained voicings of a celestial string section and occasional 'choir', over and around which Halpern's crystalline electric piano shimmers in ethereal splendor. Side 2 features an extraordinary recording made 'on location' while Halpern was visiting Findhorn, the world-famous spiritual community in northern Scotland. He is heard playing the grand piano in the Findhorn Meditation Sanctuary.

Halpern found the energy and power of this room to be "highly" impressive. Listen carefully. You may hear 'music' other than that which was played on the keyboard.

HOW TO USE STARBORN SUITE

STARBORN SUITE can be used any way that feels right for you! The beauty of this music is that no deliberate method of meditation or analytic listening is necessary to enjoy and benefit from this recording. Many people play this music for a serene backdrop for a wide range of social and professional contexts, including hospitals, waiting rooms, business offices, yoga centers, and private homes.

A NOTE FROM THE COMPOSER . . .

"If, as astrophysicists tell us, life began in the heat at the heart of the universe, then we are indeed truly 'star-born'. In this album, I express my interpretation of a timeless music that can reconnect us with our celestial origins."

SIDE ONE

STARBORN SUITE

SIDE TWO

1. Acknowledgement
2. Findhorn Sanctuary
3. Resolution

SIDE ONE

Steven Halpern: Electric Piano, Polyphonic String Ensemble

SIDE TWO

Steven Halpern: Acoustic Grand Piano

All music recorded at The Music Annex, San Jose, California (except 'Findhorn Sanctuary', recorded at Findhorn, Scotland)

Recording Engineer: David Porter

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All compositions by Steven Halpern (BMI).

Produced by Steven Halpern.

Cover painting: *Yin Yang Pimento* by Tom Akawie © 1975
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Back cover photograph: Tracy Thompson

Typography: Abracadabra

Art Direction: Ron Harris

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Palo Alto, California 94302

SPECTRUM RESEARCH INSTITUTE

... is an educational and experiential resource center for Sound Health. The Institute produces and distributes music based on 12 years of research and field testing into the healthful application of sound.

THE SOUNDSCAPE™ SERIES:

SOUNDSCAPE™ I: SPECTRUM SUITE (SRI 770)	SOUNDSCAPE™ II: ZODIAC SUITE (SRI 771) (originally titled "I")
---	---

SOUNDSCAPE™ III:
STARBORN SUITE
(SRI 780)

Please note: Frequent cleaning is recommended to maintain the 'Silence' that is built into this recording.

ARCO IRIS PEACE PIPES



"MAY PEACE PREVAIL ON EARTH"

SIDE ONE

(Danara, Ledezma) 5:43

(Danara, Fowler, Baker) 5:08

(Danara) 4:12

(Danara, Fowler, Ledezma) 5:28

DANARA TOKATLIAN:

(Spiritual Guide) Composer, New Age Percussion & Vocals

ARA TOKATLIAN:

Composer, Sax, Flute, Pan Pipes (Sikus), Synthesizers, Vocals & South American Woodwinds (Moxenlo, Pincullo, Quenas, etc.)

HARTT STEARNS:

Congas, Bongos, Brazilian Percussion & Bombos Legüeros

BILL FOWLER:

Acoustic & Electric Guitars

JULIO LEDEZMA:

Bombos Legüeros, Ovation Guitar & Charango

JAMES BAKER:

Acoustic Guitar

All songs composed by Danara & Ara Tokatlian (Danara)
Published by Danara Music, Inc. (BMI)

SIDE TWO

(Traditional) 4:42

(Danara) 6:50

(Danara) 5:42

(Danara, Fowler) 4:54

PRODUCED & ENGINEERED BY

ARA TOKATLIAN

Recorded at Danara Studios, Lake Arrowhead, California

Mastered at FutureDisc, LA by Steve Hall

Front cover painting by Juan Carlos Lopez

Back cover photograph by Peter Asco

Art design & direction by Danara and Murray Brennan

Special thanks to all those who made this recording a peaceful work of art: Hartt Stearns,

Bill Fowler, Julio Ledezma,

James Baker, Juan Carlos Lopez,

Peter Asco, Pam & Trey Heisler,

Michelle Lucet, Arco Iris

Brotherhood and friends.

For information write to

ARCO IRIS

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douglas 9

750

my Goal's Beyond

mahavishnu john mclaughlin



Side One

Peace One Mahavishnu John McLaughlin (Douglas Music) B.M.I.

Peace Two Mahavishnu John McLaughlin (Douglas Music) B.M.I.

Producer: Mahavishnu John McLaughlin

Cover & Inside Photography: Hugh Brown

Sleeve Design: Chris Polisson

Thanks to the Ovation Guitar Co.

Goodbye Pork-Pie Hat Charles Mingus (Jazz Workshop) B.M.I.

Something Spiritual Dave Herman (Lifetime-Kaymont Music, Inc.) B.M.I.

Hearts and Flowers P. D. Bob Cornford (Douglas Music) B.M.I.

Phillip Lane Mahavishnu John McLaughlin (Douglas Music) B.M.I.

Waltz for Bill Evans Chick Corea (Lifetime-Kaymont Music, Inc.) B.M.I.

Follow Your Heart Mahavishnu John McLaughlin (Chinmoy Music, Inc.) B.M.I.

Song for My Mother Mahavishnu John McLaughlin (Chinmoy Music, Inc.) B.M.I.

Blue in Green Miles Davis (Musical Frontiers) B.M.I.

The Best Of Julie Driscoll, Brian Auger & The Trinity

STEREO
99

1967




polydor

MONO
99
STEREO

- Side One 1. INDIAN ROPE MAN 2. THE ROAD TO CAIRO 3. TAKE ME TO THE WATER 4. SAVE ME - PART I & II 5. A KIND OF LOVE IN
- Side Two 1. LET THE SUNSHINE IN 2. WHY (AM I TREATED SO BAD) 3. BREAK IT UP 4. A WORD ABOUT COLOUR
5. THIS WHEEL'S ON FIRE 6. TRAMP

2334 004 STEREO

This stereo record can be played on mono reproducers provided either a compatible or stereo cartridge wired for mono is fitted. Recent equipment may already be fitted with a suitable cartridge. If in doubt consult your dealer.



An association of two such individual and distinctive artists as Julie Driscoll and Brian Auger produced much that could be included amongst the best of pop music during the period of their partnership. "Jools", with her instinctive feel for presences and fashion, together with a voice that expressed a complete range of emotion, and "Augie" who so skilfully blended the techniques and disciplines of a jazz musician with the drive and energy of rock and rhythm and blues, did not produce a large repertoire of recordings. However, the records they did release captured the tremendous excitement Julie and Brian generated during their live performances.

Julie and Brian were, essentially, live performers. For over two years before they

achieved a measure of success they continually toured Britain and Europe, mainly doing "one night stands". This period was crucial to their development as both musicians and performers. Julie's voice grew stronger and richer with the continual "competition" of singing against Brian's organ work, which developed a strength and texture that contrasted ideally with the voice. Additionally they built up a large following of faithful admirers amongst their audiences. Success and recognition first came in France and rapidly spread throughout Europe and then to Britain. Although "Save Me" was the first of their single releases to sell in quantity, it remained for "Wheels On Fire" to introduce

Julie and Brian to a mass public. "Open", their first album, was well received, and with the success of "Wheels On Fire" became a best-seller. "Streetnoise" was their second and last album which they produced together, and is a splendid record of the range and imagination of these two artists.

"The Best of Julie Driscoll, Brian Auger and The Trinity" includes many of their best and most popular recordings, as well as being a history of their development. "Save Me" was the first record to achieve success and was recorded late in 1967. From "Open" there is "Kind Of Love In", "Why Am I Treated So Bad", "Break It Up", and "Tramp", a selection that includes Julie and Brian together, and Brian on his own. "Wheels On Fire" and "Road To

Cairo" were their most successful singles and "Indian Rope Man", "Take Me To The Water", "Let The Sunshine In" and "A Word About Colour" are from the L.P. "Streetnoise".

It is always a sad moment when artists decide to separate. In some ways the breakup between Julie and Brian was inevitable; they had to go their own ways to continue their separate musical developments. A hint of what "Julie" was finding more and more important to her both personally and artistically is reflected in "A Word About Colour". Fortunately this album offers to Julie and Brian's admirers a memory of one of the most exciting groups to emerge from pop in the late sixties.

MICHAEL CAREY

SEAWIND

WINDOW OF A CHILD



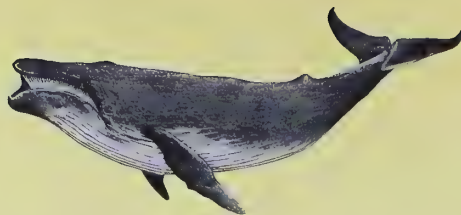
CTI 7 5007

ONE SWEET NIGHT WINGS OF LOVE DO LISTEN TO
LOVIN' YOU HALLELUJAH COUNTIN' THE DAYS
CAMPANAS DE INVIERNO WINDOW OF A CHILD ANGEL OF MERCY



GTI 7 5007

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side one

Hammerhead 6:10
 Heads in the Cloud 6:38
 Neener Nawner part one 3:22
 part two 3:55

side two

Wimpy Thing 4:40
 Butch and Bruce Go
 Under the Sea 5:20
 Whale City 12:40

CHUCK LAMB

acoustic piano, Fender-Rhodes electric piano,
 Mini-Moog, clavinet

ROD FLEEMAN

electric guitar



RICH LAMB

electric bass

JON MARGOLIS

drums, percussion

PRODUCED BY DRY JACK

All songs composed by Chuck Lamb, except "Butch and Bruce Go Under The Sea" by Chuck Lamb and Rich Lamb. All compositions published by Ramapo Publishing Company/BMI. Recorded and mixed at Secret Sound Studios, New York City, July 1979. Engineered by Michael Berry, assisted by Jason Corvoro. Mastered by Bob Ludwig, Masterdisk. Art by Michael Flanagan. Liner Design by Bill Shuyler. Photograph by Charles Reynolds.

We would like to thank Irv Kratka and Inner City for their continued support and all of our relatives and friends who have helped so much throughout the years.

For bookings contact:

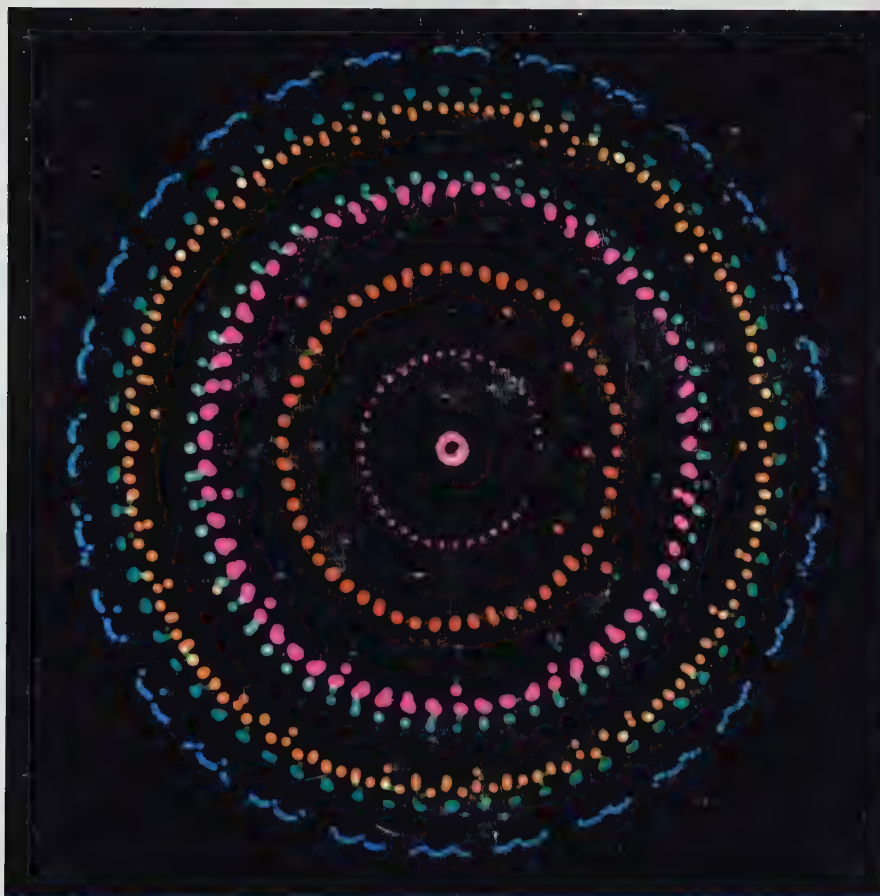
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STEVEN HALPERN SPECTRUM SUITE

9 7 07
DYNAMITE RECORDS
\$ 3.00



SOUNDSCAPE™ I



STEVEN HALPERN

SPECTRUM SUITE



HS 770
STEREO

WHAT IS "SPECTRUM SUITE"?

SPECTRUM SUITE is the first album in the widely acclaimed series called "Anti-Frantic Alternatives". These specially-composed musical environments — "soundscapes" — are designed to enhance and serve that part of you that is nourished by peace and harmony.

Anyone who lives in the 20th Century is assaulted by a whole host of sound stimuli that are not designed to have a healthful effect on the body. *SPECTRUM SUITE* offers a sound solution to the noise pollution and stress-producing sounds that permeate our sonic environment.

This recording marks the beginning of Steven Halpern's exploration of innovative music that provides a 'sound means' of creating an effortless, effective, and enjoyable relaxation experience. When you hear it, you will know why thousands of listeners from all walks of life are tuning in to the "Halpern effect" to balance the quality of their sound surroundings.

You are invited to sit back, relax, and enjoy *SPECTRUM SUITE* and to experience the next stage of 'Sound Health'.



A NOTE FROM THE COMPOSER...

"We call it the 'human instrument' because it is! The human body literally resonates to incoming sounds just like the sounding board of a piano. *SPECTRUM SUITE* is unique in that it is the first album specifically composed — and proven — to get this instrument in tune with itself, both physically and psychologically."

WHAT DOES IT SOUND LIKE?

Listeners describe *SPECTRUM SUITE* as "the kind of music you hear in your dreams" and "the most beautiful music this side of heaven".

Unlike most other music, from Bach to Rock, there is no driving beat or compelling harmonic progression. The free-floating nature of this album triggers a deep state of relaxation and reverie, while simultaneously insuring its freshness over repeated playings.

The warm, crystalline tones of Halpern's keyboard seem to caress the body as they float out of your speakers. He is featured in a solo context on Side One, and in an inspired duet with lasos's breathtaking flute artistry on Side Two.

HOW IS IT DIFFERENT?

For thousands of years, people throughout the world have been aware of the soothing power of certain sounds. On *SPECTRUM SUITE*, Steven Halpern combines the results of years of research into the nature of these sounds with the observation that the human body can be likened to an actual musical instrument. His studies indicate that the seven tones of a musical octave relate not only to the seven colors of the visual octave (the rainbow), but to the seven etheric energy centers (chakras) in our bodies. No other album presents the listener with such a subtly tuned sensorium. Listeners report that they 'feel' this music in ways, and places, that are not ordinarily addressed by most other music.

HOW TO USE "SPECTRUM SUITE"

SPECTRUM SUITE can be used any way that feels right for you! The beauty of this music is that no deliberate technique of meditation or analytical listening is necessary to enjoy and benefit from this recording.

The sequence of musical vibrations, however, lends itself to what Halpern calls "the Spectrum Meditation" which has been demonstrated at major conferences around the country. By focusing your attention on the area of the body that is being resonated by the tones (see chart), many listeners are able to visualize the corresponding color. The combined effect of the sound and color spectrum seems to enhance the overall meditative and relaxation effect.

Many people play Halpern's music continuously, providing a soothing and serene backdrop for a wide range of social and professional contexts, including hospitals, waiting rooms, business offices, yoga centers, and throughout the home.

SIDE ONE

Spectrum Suite

1. Keynote C: Red
2. Keynote D: Orange
3. Keynote E: Yellow
4. Keynote F: Green
5. Keynote G: Blue
6. Keynote A: Indigo
7. Keynote B: Violet

SIDE TWO

1. Be-muse-ment
2. Trans-Pan Dance
3. Rainbow Raga

SIDE ONE

Steven Halpern: Fender-Rhodes electric piano

SIDE TWO

Steven Halpern: electric piano, organ, and guitars
lasos: electric flute

All compositions by Steven Halpern,
published by Open Channel Sound Co. (BMI)

Produced by Steven Halpern

Typography by Abracadabra

Cover Photograph by John Whitney

Back Photograph by Tracy Thompson

Recorded at The Music Annex, San Jose, California

Engineer: Dave Porter

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3. *STARBORN SUITE* (HS 780)
4. *EASTERN PEACE* (HS 782)
5. *ANCIENT ECHOES* (HS 783)

Please write for a complete, free catalog of all HALPERN SOUNDS listings.

Please note: Frequent cleaning is recommended to maintain the "Silence" that is built into this recording.





OVERTURE: Introduction and March

THE SHIP: Main Theme

LAUNCH: Mission Control and Liftoff/Jumping to the Speed of Light

WALKING IN SPACE: Opening the Airlock/Weightless/Retrieving a Satellite

HOSTILITY: Intruder Alert/The Attack



Side Two

DISTRESS SIGNAL: The Beacon/A Damaged Ship/The Loneliness of Space

RESCUE FLEET: Formation and Rescue Theme/Dive/Arrival at the Alien Fort

BATTLE: Planning the Attack/Return Fire/The Last Missile

FINALE: Theme Reprise/March

All tracks composed and arranged by Amin Bhatia.

The orchestral textures on this recording are a complex blend of synthesizers. To prove a point, we did NOT digitally sample any acoustic instruments or performers....as a gesture of respect to orchestras throughout the world.....A.B.



0 7777-46869-1 4

The Interstellar Suite is dedicated with gratitude and respect to my two friends who made all this possible.
Ralph Dyck & Steve Porcaro

Equipment used for this recording:

Roland MC 500 Microcomposer
JX-10 (x2) DDP-6 Digital Reverb
SBX 80 Synchronizer/MPU 101
MPU 104 and MKS 900 M Di
Processors
Yamaha KX-88 Keyboard/TF-1
Module (x4)/SPX 90 Effects
Processor
Oberheim Expander
One pair of crash cymbals
and one Mini-moog!

Engineered and produced by
Dan Lowe
Recorded and mixed Jan thru
March '87 at Smoothrock
Studios, Canada
Mastered by Wally Traugott
at Capitol Recording Studios
Los Angeles, California
Art Direction Roy Kohara/Roland
Young

Photography Howard Rosenberg
Illustration Joe Garnet
Cover Photo NASA
To capture the power of digital
while preserving the warmth of
analog, all tracks were mixed and
mastered using Dolby SR

Everyone who helped:

Dave d Stratford Dave Kietke
Glenn Potter Hal Redekop Brian
Morasch Brad Seckel Pete
Winkelman Candice "Babe"
Hanson Mark Hartley the Roland
Corporation especially Steve
McKay and Graeme Browne at
Roland (Canada) Steve Joan and
Trent at Smoothrock, and all the
staff at Arcade Long & McCaude
and Mountain Music for the last
minute patch cords, MIDI boxes
and advice!

If you listen carefully, you will
hear the voices of Bruce Ehlert
Dan Wilmoth Louise Ferenc
John Brenner and Brian Marti I,
produced by Gord Dooley Thanks
gang!
Special thanks to Cinema and
Capitol including the forever
panicking Larry Maser, and the
forever cerebral Denny Somach
To Lee Abrams This is all your
fault...and thank you

Everyone who encouraged:

My family Dad, Mom, Nina and
"scoop" Anessa (your spunk kept
me going)

Also Steve Porcaro and every-
one of TOTO, Ralph Dyck, David
Foster, Isakuro Kakehashi, Cindy
Noakes and Keyboard Magazine,
Ted Alexander, my big brother
Bru, Paul Boucher and all my
friends at Music 86 FM (for hating
me when I left radio!)
Dennis Quinn (I just couldn't
have been done without your ear
buddy!)
And to my Rochelle Your
encouragement, support and
patience got me through this
All my love
For all the years of great music
Thank you Jerry Goldsmith, John
Williams and Leo Tormai!



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AMIN KHAN





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Patrick Moraz:

International musician extraordinaire explores the new frontiers of symphonic rock with his new solo adventure, **Human Interface**.

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"Dark Side Of The Moon" atmosphere revisited by Camel's keyboard founder and Van Morrison's "Wavelength" supporter. His latest flight starts with **Seen One Earth**.

Amin Bhatia:

An explorer of musical outerspace from an innerspace perspective. Thrill to symphonic sweeps of the galactic kind on his **Interstellar Suite** masterwork debut.

Michael Hoenig:

After several years of film scoring, **Xcept One**, the long awaited new solo statement from one of Germany's foremost synthesists. An album so exciting and innovative that it truly sets a new standard for electronic music.

Tony Kaye:

The "Yes" album and "90125" keyboard man who played with both Bowie and Detective in between. A triumph of mystery and mastery in his futuristic Cinema mission.

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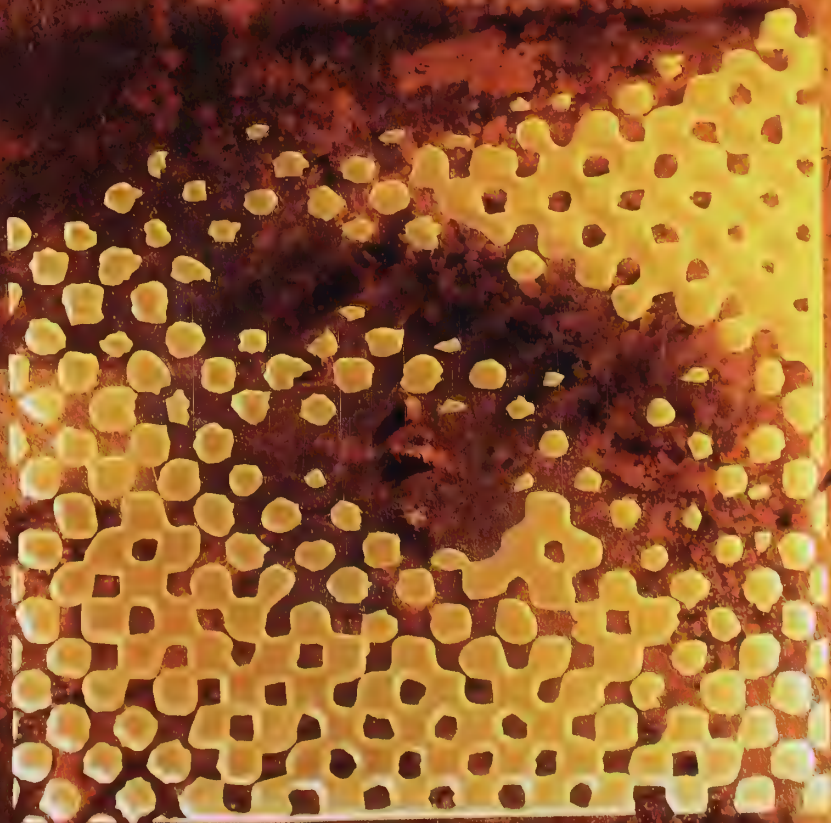
Ennio

MORRICONE

FILM MUSIC *Volume 1*

WLS
DID

CTV





Ennio MORRICONE

Side One

Title	English Film Title	Production Year	Film Director
1 The Good, The Bad, and the Ugly	The Good, The Bad, and the Ugly	Nineteen Sixty Six	Sergio Leone
2 The Sicilian Clan	The Sicilian Clan	Nineteen Sixty Nine	Henry Hathaway
3 Chi Misi	The Life and Times of David Lloyd George (BBC TV)	Nineteen Seventy One	Jerzy Kawalerowicz
4 Investigation of a Citizen Above Suspicion	Investigation of a Citizen Above Suspicion	Nineteen Seventy	Elio Petri
5 Moscow Farewell	Moscow Farewell	Nineteen Eighty Seven	Mauro Bolognini
6 Marche in La	Marche in La	Nineteen Eighty Two	Vesel Boleslav

Side Two

1 The Battle of Algiers	Battle of Algiers	Nineteen Sixty Six	Gillo Pontecorvo
2 The Informal Trio	The Informal Trio	Nineteen Seventy Four	Francis Girard
3 Dedicace		Nineteen Eighty	Francis Girard
4 Sacco and Vanzetti	Sacco and Vanzetti	Nineteen Seventy	Giuliano Montaldo
5 La Tragedia di un Uomo Ridicolo	The Tragedy of a Ridiculous Man	Nineteen Eighty Two	Bernardo Bertolucci
6 Once Upon a Time in the West	Once Upon a Time in the West	Nineteen Sixty Eight	Sergio Leone
7 On Earth as It Is in Heaven (Remix)	The Mission	Nineteen Eighty Six	Roland Joffe

All music composed, orchestrated and conducted by Ennio Morricone
Produced by Enrico De Malls

Art Direction: Andrew W. Ellis and Gery Wotton
Photography: Andrew W. Ellis, Icon, London
Design: Icon, London

MOVI
MUSIC

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picochet

parts one and two

personnel

peter baumann, chris franke, edgar hoese

produced by tangerine dream

mixing engineer: mick glossop

recording engineer: chris bake

tour manager: andrew graham-stewart

t.d. road crew: roland paulick, des seak, chris bleke

recorded live august 1975 in france and berlin

special thanks to assad debs in france

edgar photo: lights by marcus frank

layout by graphix

contact address: edgar hoese, 1000 berl 30, berlin germany

published by virgin music (publishers) ltd



edgar hoese



chris franke



peter baumann

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vinyl records: virgin records; cassette tapes: virgin records

Printed in England by Baker Limited

Spencer Brewer
Shadow Dancer



I have watched my eyes
betray my smile
changing tempo
in the middle of the river
As i withdrew
into that black storm
with thick, dark hair
using my hands
like pillows against my rage
Except this time beneath
is my desire
what is fate and what is will
is why i chose to come again
For i have learned
that no journey is ever wasted
each dancer inside the shadow
is given their
rites
of
passage



Spencer Brewer Shadow Dancer

Side One

Shadow Dancer 3:05
Child's Play 2:34
Old Friends 2:53
Stellar Notion 4:03*,***
Perj Neuf 5:34
Teresa's Song 3:32

Side Two

Estrella (Either, my star) 3:04
Emmandal 4:02**
Undercurrents 6:11
Spellbound 6:36
Glasshoppa Sushi 0:32

Recorded at Tres Virgos Studios, San Rafael, CA

*Recorded at Soundsmith, Indianapolis, Ind.

Engineered by Gordon Lyon (chief engineer), *Mark Copenhaver,

John Cuniberti, *Robin Yeager, Stuart Hirotsu (assistant engineer)

Mastered by Doug Sax, Mastering Lab, L.A.

"Masque" album painting by Vaclav Vaca © 1983

Back cover photo and album design by Kristina Vaca

Graphics by Marjorie Shane

"Shadow Dancer" poem by Lee Mun Wah, Berkeley, 1984.©

Art direction by Don Shamblin

Musicians and Instruments

Spencer Brewer: grand piano, Yamaha DX-7, Moog synthesizer, Roland string synthesizer,

Oberheim Four Voice Synthesizer, Japanese temple gong, Tibetan bells

Eric Tingstad: acoustic guitar

David Kreimer: saxophone

Norton Buffalo: harmonica

Doug Harmen: cello

Jack Lancaster: lyricon

Produced and composed by Spencer Brewer (ASCAP)

"Shadow Dancer" composed by Eric Tingstad and Spencer Brewer (ASCAP)

Manufactured and distributed by Willow Rose Records

1166 Santa Lucia, Pleasant Hill, CA 94523

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Thanks to Esther for her undying support, Pete Scott, Jerry Jacobs, Carlos and Murray Kaough, Teresa Denney, Spencer and Jeanne for their critiques and support, Bernard Hermann, Gary Lee, Hal Wagenet, and the children at the Sausalito Nursery School.

My deepest love and thanks to Rose Weston for her never ending enthusiasm and support.

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WRR-106

This album is dedicated
to the memory of my grandmother, Doody,
who patiently taught me how to boogie-woogie.



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Extended-Range Cobalt Cassettes.*

N-63001 **NATURAL STATES**
David Lanz, Paul Speer

N-63002 **INDIAN SUMMER**
Friedemann

N-63003 **DESERT VISION**
David Lanz, Paul Speer

ANDREAS VOLLENWEIDER

"CAVERNA MAGICA"

(...UNDER THE TREE - IN THE CAVE...)



A - CAVERNA MAGICA
- MANDRAGORA
- LUNAS
- SCHAUN SARETOS
- SENA STANJENAT 14:55

B - BELLADONNA
- ANGOII
- HUIZICPOCHITLI
- CON CHIGLIA
- GEASTRUM CORONATUM
- LA PAIX VERDE 18:30

ANDREAS VOLLENWEIDER: ELEOTRACUSTIC, MODIFIED PEDAL HARP, CHENG & UFO*
PEDRO HALDEMANN: RHYTHMANATOMIC ACOUSTICOLORS & UFO*
WALTER KEISER: DRUMMING CENTRE OF GRAVITY & UFO*
CORINA GURCHILLAS: MOONVOICE - SNAKEVOICE
JON OTIS: WEAVER OF THE BATA DRUM NET
ERIC MERZ: ARCHITECT OF THE SOUND BUILDINGS
ROGER BONNOT: NATURAL SOUND ADVENTURER

CAVERNA MAGICA (THE PICTURE)
ANDREAS VOLLENWEIDER (THE DIGGER)
BEATA & MARGARETH VOLLENWEIDER (EXPEDITION STAFF)
MICHAEL MULLER (FOTODRAFIA DELA SIEUZIONIE)
THOMAS MULLER (ASSISTENTONE)
DUDE DÜST (GRAPHICAL DIRECTION INDICATOR)

RECORDED AND MIXED AT THE SINUS STUDIO, BERN (SWITZERLAND)
WITH THE HELP OF LEXICON DIGITAL REVERBERATION SYSTEMS
MAY-NOVEMBER 1982

BACK COVER PHOTOS BY FRED SCHULER & THOMAS MAIER

COMPOSED, ARRANGED AND PRODUCED BY ANDREAS VOLLENWEIDER FOR
VERABRA RECORDS, P.O. BOX 640157, D-5000 COLOGNE 60, FR GERMANY
(0221.599.2031)

(UFO* - UNIDENTIFIED FINEDRAWN OVERCAST)



ALSO ON CASSETTE

MANY, MANY THANKS

WITH ALL MY HEART

TO

BEATA, PEDRO,

WALTER, JON,

CHANGO, CORINA,

ERIC, ANNE, SAMI,

HUGO, VERA, HANS,

WALTER, HANSPETER,

JONHEL, HEINZ,

MARGARETH, MIKE,

THOMAS, ROSA, DUDE,

PETER MC, PRISKA,

MARTHA, RUTH,

OSCAR, GUSCHTI,

ACHIM, BRUNO, DANA,

LISA, ERNST, ANNELI,

ULLA, BUDI, WERNI,

ROGER, PETER SCH,

JÜRGEN, HELEN,

CHRISTIAN,

DON MOUSSEAU,

LAURENCE ASYON,

JAMES WABE, PETER

REGER, TITUS

SMIRNOWITSCH,

THE PROFESSIONAL

AUDIOS, EVERYBODY

AT PHONAS AND CBS

AND ALL OF YOU...

THIS RECORD IS

DEDICATED TO OSCAR,

WHO CHANGED TO

THE OTHER LIFE -

AND LIFE IS LIFE



WALTER KEISER



PEDRO HALDEMANN



Side One

SILK ROAD 4:12
BELL TOWER 2:27
HEAVENLY FATHER 4:07
THE GREAT RIVER (YELLOW RIVER) 2:40
THE GREAT WALL OF CHINA 1:54
FLYING CELESTIAL NYMPHS 4:38

Side Two

SILK ROAD FANTASY 4:40
SHIMMERING LIGHT 3:20
WESTBOUND 2:57
TIME 3:30
BODHISATTVA 2:12
EVERLASTING ROAD 5:33



RECORDED AT KITARO'S KAMAKURA AT'ELIER
MIXED AT HITOKUCHIZAKA STUDIO AND SOUND DESIGN STUDIO
ENGINEERED BY KITARO

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DESIGN: TAKAOMI SHIBAYAMA AND KAZUTAMI NISHIMOTO
ART DIRECTION: MASAO SHIGENO
COVER ILLUSTRATION: SHUSEI NAGAOKA

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NEW ENGLAND

Clyde Criner





NEW ENGLAND

Clyde Criner

SIDE ONE

1. SUMMIT	4:25
2. PAINTER OF DOGMA	:43
3. NEW ENGLAND*	2:38
4. SPHERES	3:55
5. LAUGHING BROOK*	3:29
6. LOVE, PAGES FROM A DIARY	1:00
7. WORLD WITHOUT END...*	5:07

SIDE TWO

1. HARMONIC HYMN	1:44
2. THE FACE OF HEARTS	4:37
3. THE SACRED MARKS OF TOIL (Adagio and Fugue for Orchestra)*	3:19
4. MOMENTS	3:28
5. EIDOLON*	2:50
6. INFANTS' FANTASY FOR STRINGS	2:50
7. EJA ERGO	1:15

Produced by Clyde Criner

Co-produced by Alanna M. Georgens

* Kolchi Alba, flute

Recorded at Classic Sound, New York City, and Eras Recording,
New York City. Mixed at Eras Recording
Engineered by David Baker, Carla Bandini, and Cynthia Daniels
Mixed by Cynthia Daniels
Assistant Engineers: Tim Leitner and Judith Elliot-Brown
Fairlight CMI programmed by Clive Smith
Clyde Criner plays a Steinway B piano.
Piano maintenance by Oscar Simon Marin
Recorded May-June 1985
Front cover photograph: Christopher Hardin
Back cover photograph: A.M. Georgens
Design: Greco & Emmi, Inc.

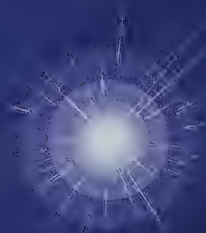
All compositions by Clyde Criner
Criner Music Company/BMI
except HARMONIC HYMN by Paul Gottsegen
Sikie Music Publishers/Gray Vase Music/BMI

Special thanks to Christian Dalbavle and Valerie Goodman at Time
Capsule, Tim Leitner, Jeff Zaraya, Chris and Sherry, Theresa
Georgens and Rani

This is dedicated to my parents Charlotte and Clyde Criner, to my
grandmother Dora Keys, to my wife Alanna and to the memory of
Winnie Criner.

Album supervised by Samuel Charters

lui collins
there's a light



SIDE A

Dance Me 'Round (Lui Collins)
 All You Can Do (Martha P. Hogan)
 The Ballad of the White Seal Maid
 (Jane Yolen/Lui Collins)
 Leaf in the Winter (Lui Collins)
 There's a Light (Lui Collins)



SIDE B

For Real (Bob Franke)
 Midwinter Night (Lui Collins)
 The Enfolding (Lui Collins)
 Ecstasy (Rev. John Leland/T.W. Carter)
 Lullabye (Lui Collins)

lui collins there's a light

Vocals, guitar, piano—Lui Collins • Dulcimer—Leo Kretzner • Mandolin, fiddle—Joe Gerhard • Fiddle, synthesizer, bell tree, electric guitar—John Cunningham • Cello—David Darling • Bass—Russ Landau • Drums—Victor Steffens • Percussion—Lou D'Agostino • Wood flutes, Eb fife—Skip Healy • French horn—Dana Lord • Trumpet—Gary Partridge • Oboe—Elizabeth Kieronski • Fender Rhodes—Kim Oler • Harmony vocals—Sally Rogers, Howard Bursen, Leo Kretzner • Synthesizer—Jack Jones

Produced by John Cunningham • Executive production by Lui Collins • Oboe arranged by John Cunningham • Horns arranged by John Cunningham and Lui Collins • Strings arranged by Joe Gerhard, John Cunningham and David Darling

Design by Ken Mitchell/front cover; Carla Frey/back cover • Photography by Click Studios • Management and supervision, Wendy Newton

Recorded at RBY Recording Studio, Southbury, Connecticut, August, 1984 • Engineers—Jack Jones and Evan Jones • Mixed by Evan Jones and John Cunningham • Mastered by Tom Coyne at Frankford Wayne, New York City

With love to Joan Pelton and George Thomas, in appreciation for their constant support; thanks to Johnny, to Wendy Newton, and especially to Rod and Sylvia.

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Notes and lyrics enclosed.



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environments[®]

new concepts in stereo sound • disc 2



5



Side 1: TINTINNABULATION (contemplative sound) Side 2: DAWN AT NEW HOPE, PENN.

Listening Test Responses:

"It didn't make me feel happy or sad . . . I simply found it impossible to think of the things that disturb me, which, to me, is a high form of inner peace."

"The whole room seemed to change as the needle tracked the first groove. Very heavy stuff."

"These Environments bring peace and serenity - not easy to come by and much appreciated."

"I was expecting electronic music—what I heard was totally different . . . truly beautiful sound."

"Very calming. . . helps me to sleep easier and speeds up my reading. . . I feel much more relaxed"

"A different type of sound . . . the closest thing to real "bead music" I've ever heard."

"I imagined shapes and colors I had never thought of before . . ."

"Provides a mellow, relaxing atmosphere. . . very good quality."

"A surrealistic experience . . . the strange harmonics and "super-reality" of the sounds generate their own sense of reality . . . my friends came over and we just sat and listened for hours . . ."

"I could swear I smell new-cut grass. . . really great in earphones. . . 'Dawn' makes getting out of bed in the morning a lot easier."

"It's like a warm spring morning with the dew still on the grass. . . I tend to be more at ease and less tense. . . helps your mood along in what you are doing. . . I find I miss the sound."

"Conversation is easier and brighter. . . everyone loves 'Dawn'."

"With it, I'm out in the open on a fine day, enjoying the air and the sounds. . . even though I'm really sitting here paying bills. . . these natural sound records seem somehow a respite from a world of artifact. Somehow there seems to be more time. . . now, for a half hour, we can be in the countryside with no one else about. Thank you."

"The realism of this recording is truly exceptional. . . a true pleasure."

"Exceptionally and unbelievably natural. . . rich with morning warmth and beautiful memories."

"Makes most music seem slick and nervous by comparison!"

"One rather melancholy thought kept striking me: Well, when all the birds are dead of pollution. . . and when the cities have swallowed the last lovely green woods in the population explosion. . . we can have earphones in our gas masks and listen to the world when it was still young and fresh. . ."

TINTINNABULATION

(Computer synthesized)

The ENVIRONMENTS concept is far broader than the mere simulation of natural sounds. The effect of sound on our abilities and thought processes is a little understood, mysterious phenomenon. As an illustration of the possibilities currently under examination, SR decided to experiment with bell sounds as an environmental sound source.

The effect we created, based on an oriental theory of musical harmonics, has never been heard before. The sound is bells, but bells so dulcet and beautiful that they affect the subconscious in totally unexpected ways. As a long duration environmental sound source, they are truly superb.

Imagine five different bells, each as big as an average room, which are sounded very, very softly and reverberate for minutes afterwards. The sound seems to float in the air, slowly moving around the room as a physical presence.

Tintinnabulation can be played at any speed, from 78 to 16rpm, in full stereo. At different speeds, the sounds change in tone and apparent size, although the harmonics remain unchanged. The effect, unlike real bells, is fully controllable by the use of your volume, bass, and treble controls.

A creation of extensive research into computer acoustics, the sound is purposely random, rather than taking the form of a musical composition.

We think you will find Tintinnabulation highly useful for both meditation and relaxation, unlike side two of this disc, which is primarily intended for more active activities. Many people report that they become completely relaxed within the first few moments of play.

DAWN AT NEW HOPE, PENNSYLVANIA

June, 1969

The dawn sounds superbly preserved on this disc are sounds which are gradually vanishing from the North American countryside.

Totally different in mood and concept from the sounds of Disc One of this series, Dawn at New Hope recreates the aural environment of a beautiful morning in late spring, complete with owls, crows, doves, insects, dogs, and geese. Our objective was not to make an artificially "beautiful" recording, but a real sound, which seems to get better each time you listen to it.

So many people had written us asking for this specific environmental sound that we felt obligated to give them the finest recording of a North American dawn ever made. In full stereo, On a good high-fidelity system, the sounds produced are so realistic that most people soon forget they are listening to a phonograph record.

The usefulness of the recording is a subtle thing, as you can see by a sampling of our listening tests printed above. Walk into a room where it is playing and you may feel the city had suddenly vanished—replaced by serene, verdant countryside. If played in the morning, we think you will find the sounds influence your entire day.

Unlike the "opaque" sounds of disc one, Dawn at New Hope is a transparent sound which does not neutralize other environmental sounds. Thus, conversations are gentle in tone, and the sound seems to appear and disappear, dependant on your activities of the moment.

We hope you will enjoy Dawn at New Hope as much as our staff and the participants of our listening tests.

Produced by **Syntonic Research, Inc.**

ATLANTIC RECORDING CORPORATION, 1841 BROADWAY, NEW YORK, NEW YORK 10023

CHARLIE MARIANO

3 5 5
3 1



MIRROR

MIRROR



MIRROR

Mirror

Of your mind

Wheels and gears

Spinning 'round and 'round

Look out for diamonds

You don't need them

What for?

They can't help you

Find the rainbow's end

Open your third eye

© 1972 by Zethus Music and Chappell & Co. (ASCAP)

SIDE ONE

1. HIMALAYA (5:56)
2. SHOUT (2:23)
3. F MINOR HAPPY (5:13)
4. THEME FROM SUMMER OF '42 (5:04)

SIDE TWO

1. MIRROR (8:36)
2. VASI BINDU (RAINDROPS) (5:36)
3. MADRAS (3:07)

All the selections are by Charlie Mariano and are published by Zethus-Chappell (ASCAP), with the exception of "Theme From Summer Of '42" which is by Michel Legrand and is published by Warner Bros. (ASCAP).

The personnel: Charlie Mariano, soprano sax or alto sax on all selections except "Theme From Summer Of '42" and "Madras;" David Spinozza, guitar; Pat Rebillot, electric piano or organ; George Mraz, string bass; Tony Levine, electric bass; Ray Lucas, drums; Airtio Moreira or Ralph McDonald, percussion. The vocal on "Mirror" is by Asha Puthli.

On "Theme From Summer Of '42" Charlie Mariano starts on bass flute, switches to regular flute in the middle and ends on bass flute, thus creating an illusion of a flute with an unconventionally wide range.

On "Madras," which is based on a traditional South Indian melody, Charlie Mariano plays the Nagasuram, an authentic South Indian reed instrument.

RECORDED AT ATLANTIC RECORDING STUDIOS, NEW YORK, N.Y.

RECORDING ENGINEER: GENE PAUL

REMIXING: ARIF MARDIN

ALBUM DESIGN: JULIA PEARL

PRODUCTION ASSISTANT: NEAL ROSENGARDEN

PRODUCED BY ARIF MARDIN

BY SPECIAL ARRANGEMENT WITH INTERMEDIA PRODUCTIONS
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Printed in U.S.A.

THE ORIGINAL DRUM BATTLE!

GENE KRUPA & BUDDY RICH

RECORDED LIVE!



V-9484



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THE ORIGINAL DRUM BATTLE

GENE KRUPA & BUDDY RICH

side one

1. IDAHO (ASCAP)
2. SOPHISTICATED LADY (ASCAP)
3. FLYING HOME (BMI)

side two

1. DRUM BOOGIE (BMI)
2. THE DRUM BATTLE (BMI)
3. PERDIDO (ASCAP)

Recorded live at Jazz At The Philharmonic in Carnegie Hall, N. Y.

Cover photographs: Charles Stewart



The Jazz at the Philharmonic series, in addition to broadening immeasurably the world-wide market for jazz, has served on countless occasions to bridge the gap between stylistic eras. In many instances musicians of the swing school have been brought into direct interplay with jazzmen produced by the bop revolution. More important, fans who may have been lured to a concert by the attraction of some contemporary name have learned a great deal by being exposed to the performances, in the same show, of some of the elder statesmen whose contributions otherwise might have escaped their attention.

The present disc, for instance, offers a concert set by a trio of comparative veterans whose perform-

ance may serve as a reminder that jazz cannot be called a young man's preserve, for Willie Smith was born in November 1908, Gene Krupa two months later, and Hank Jones in 1918. The Krupa trios through the years have varied greatly in personnel; this one was among the strongest, with Hank's firmly two-handed style rendering unimportant the absence of a bass player, and Willie's alto works in top form, recalling his halcyon days in the memorable Jimmie Lunceford band with which he came into prominence in the late 1930s. Gene, of course, has the climactic forays on *Idaho* and *Flying Home*, while *Sophisticated Lady* (which Willie first recorded in his own arrangement with Lunceford in 1934) is a melodic vehicle for alto and piano.

Gene offers a touch of nostalgia with the opening track on the final side, since *Drum Boogie* was one of his first major hits as leader of his own big band. He first recorded the blues riff theme in 1941 and it has remained one of his most requested items. Gene's extended solo here shows the fantastic skill that was the founding factor in a whole school of drumming—both figuratively and literally, since Gene for some years has been partners with Cozy Cole in a New York school for drummers.

Of the next track Norman Granz once wrote: "For many years jazz fans have argued as to the respec-

tive merits of Buddy Rich and Gene Krupa, but in all the years that they have been playing they never actually met on the same stage. This is the first time it happened, and I think it is one of the most thrilling things I ever heard—Buddy Rich and Gene Krupa in a drum challenge." To Norman's comments one can only add that because so much happens so fast, there will be no attempt here to tell you who is playing what when. Drum experts will have a fascinating time, however, figuring it all out.

The finale brings Flip Phillips in for a workout on *Perdido*. Younger jazz fans may be only dimly aware of it, but it was an earlier solo by that tenor saxophonist, on this same tune, that catapulted him into the front rank of the JATP constellation. Flip, like so many of us—musicians, critics and fans alike—have many reasons to be thankful that jazz was enriched by the Norman Granz JATP innovations.

LEONARD FEATHER

New and exciting Verve albums featuring Gene Krupa and Buddy Rich:

BURNIN' BEAT (Krupa & Rich with big band) V V6 8471

CLASSICS IN PERCUSSION (Gene Krupa Orch.) V V6 8450

BLUES CARAVAN (Buddy Rich Sextet) V V6 8425

DESAFINADO

PAT THOMAS

EXCITING BOSSA NOVA STYLINGS
ARRANGED AND CONDUCTED BY
LALO SCHIFRIN

GOODWILL

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Someone once said that the function of the novelist is to make us see. Is this not true of all gifted artists? To persuade us to seek the beauty in their works—and thus to enable us to better appreciate the world around us—is the sign of a truly talented artist.

Pat Thomas is such an artist.

She sings with warmth, clarity, feeling, and a confidence and control that belies her tender years. Her approach is direct, but subtle in sound. She maintains a genuine respect for melody, the meaning of a lyric, and the **feeling** of a song.

She produces a sincere feeling for the blues without being either "funky" or in a "gospel" groove. Pat Thomas sings her way, and the proper shades of meaning and feeling always manage to be there.

Musicians may be considered a strange breed by people from night club owners to disc jockeys, jazz critics to radio listeners. But in one area, they are considered authorities. And that's in the recognition of real talent. They are usually the first to discover new talent and to spread the word about an exciting sound or a brilliant voice.

Pat Thomas was discovered by musicians. They first spread the word about her remarkable singing. In Chicago, where Pat was born and raised, she was the girl singer most sought after by local musicians as well as by out-of-town musicians who were appearing at the Chicago clubs.

Norman Simmons, long considered among the handful of bright young arrangers and coaches in popular music, helped Pat gain recognition. She sang with his highly successful "Experimental Jazz Band."

So despite her lack of formal musical training, she has compiled an impressive record of musical experience.

Pat's musical talent is inherited from her parents who sang in church choirs. While not professional singers, the parents have seen three of their children embark on musical careers. Pat's sister Mildred sings, and her brother Earl Teddy sings and plays drums. There are five other children.

When Pat attended Dunbar Vocational in Chicago, she made up her mind to become a dress designer. While pursuing her studies, she became a summer Red Cross Swimming Instructor.

In school she displayed great versatility as a girl athlete. She was an accomplished baseball and basketball player, and she also mastered badminton and was quite a figure roller skater.

It is perhaps as an athlete she developed the confidence and cool assurance she projects in her singing style.

The critical test of whether Miss Thomas has arrived, to use the show biz expression, is being proven with the overwhelming acceptance of her single record **Desafinado**. Pat may be classified as a pop-jazz vocalist but disc jockeys playing jazz, rock and roll and pop, are giving the record exposure on their programs throughout the country proving that good music defies classification but demands to be heard.

Through this new album, her first on the MGM label, Pat will add many admirers to her growing list. Those who will be exposed to her talents for the first time will discover a pleasant sound of firm control devoid of gimmicks, and crystal clear in delivery.

Those who have had the pleasure of hearing Pat before will find that she adds a new dimension to the **bossa nova** movement with her swinging interpretations, and adds new lustre to her reputation as one of the bright new stars in the world of music.

Del Shields

WDAS/FM Philadelphia, Pa.

DESAFINADO

PAT THOMAS

EXCITING BOSSA NOVA STYLINGS
ARRANGED AND CONDUCTED BY
LALO SCHIFRIN

SIDE ONE

1. CARNIVAL ASCAP 2:49
2. DESAFINADO (Slightly Out Of Tune) BMI 2:31
3. BAIA BMI 2:57
4. ONE NOTE SAMBA ASCAP 2:00
5. C'EST SI BON ASCAP 1:51
6. RECARDO BOSSA NOVA ASCAP 2:22

SIDE TWO

1. COULD BE BMI 2:16
2. I WISH YOU LOVE ASCAP 2:22
3. SAMBA DE ORFEU ASCAP 4:35
4. ONCE AGAIN BMI 3:12
5. SOFT NIGHTS (E LUXO SO) BMI 2:46
6. TO WELCOME THE DAY BMI 2:30

Cover photograph by George Ancona

Produced by

Creed Taylor

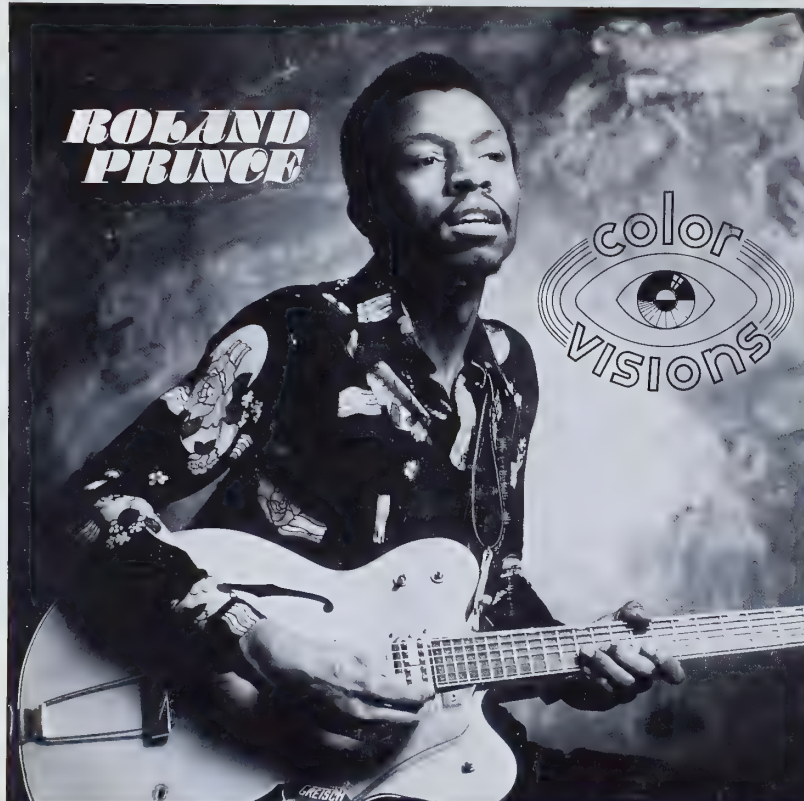


Lalo Schifrin, who arranged and conducted this album, is the brilliant 30-year-old Argentinian whose work with the Dizzy Gillespie group, both as an arranger and a pianist, has carved him a major reputation in jazz. With this album, his reputation grows into the more general area of popular music. He studied at the Paris Conservatory of Music for three years, and has been active as composer, arranger or player in many areas of music—popular, jazz, and classical. In 1958 he won an Academy Award for his score for "El Jefe," a Spanish motion picture. His writing is particularly fresh in its use of exciting rhythms and broad harmonies.

ROLAND PRINCE



VANGUARD 



Side One:

- | | |
|--------------------|------|
| 1. SAMBA DE UNITY | 5:08 |
| 2. IRON BAND DANCE | 7:17 |
| 3. RED PEARL | 8:15 |
| 4. GIANT STEPS | 4:16 |
- (John Coltrane) Jowcol Music/BMI

All songs by Roland Prince; Ryerson Music Publ., Inc./Prince Don Music Co./BMI except Band 4

Side Two:

- | | |
|--------------|-------|
| 1. ALDON B. | 5:59 |
| 2. EDDIE A. | 6:47 |
| 3. GENEVIEVE | 11:24 |
- (Roland Prince) Ryerson Music Publ., Inc./Prince Don Music Co./BMI

All songs by Ed Bland; Ryerson Music Publ., Inc./BMI except Band 3

Roland Prince, guitar

Randy Brecker, trumpet (*Iron Band Dance*), courtesy of Arista Records

Joe Farrell, flute (*Samba de Unity*), courtesy of CTI Records
Kenny Barron, keyboards (all except *Iron Band Dance*)
Frank Foster, saxophones (*Red Pearl*, *Giant Steps*, *Aldon B.*, *Eddie A.*, *Genevieve*)

Bob Cranshaw, bass (all except *Samba de Unity*)

Al Chalk, percussion (all except *Samba de Unity*)
Al Foster, drums (*Samba de Unity*, *Aldon B.*, *Eddie A.*, *Red Pearl*)

John Hicks, piano (*Iron Band Dance*)

Art Jardine, steel drums (*Iron Band Dance*)

Virgil Jones, trumpet (*Red Pearl*, *Aldon B.*, *Eddie A.*, *Genevieve*)

Eddie Moore, drums (*Iron Band Dance*, *Giant Steps*, *Genevieve*)

Thomas Nicholas, percussion (*Samba de Unity*)

Buster Williams, bass (*Samba de Unity*)

Produced by Ed Bland

Engineering: John Kilgore

This is *COLOR VISIONS*, Roland Prince's maiden voyage as leader of a record date. Roland is from a place where color visions abound: an island of 108 square miles, boasting some 365 beaches, each one different in character. It is a place that is alive with music (especially around July-August, during carnival); it is nestled in the leeward chain of islands in the Caribbean, and is called Antigua. Roland is one of its more notable native sons who has chosen music as his life's expression

He has already made—and continues to make—giant strides as both a guitarist of considerable magnitude and a composer. Listen to his attack and sustained flight pattern on *Giant Steps*. He is in the vanguard of a generation of new musicians cropping up all over the West Indies, a distinction which he shares with Art "Bum" Jardine (steel drums on *Iron Band Dance*). Both men have a very substantial understanding and respect for their Afro-Caribbean heritage and a good case in point is Roland's *Iron Band Dance*, which is a reflection of the forerunner of what we now know as the steel band. It's incredible when you stop to think that the steel drum, or "pan," is a relatively new instrument, invented in Trinidad in the late 1930s and developed in the mid-1940s. Before then, men would use hub caps, tail pipes, brake cylinders, tin cans, conch shells, and the like. It was Roland's idea, in writing and performing *Iron Band Dance*, to capture something of the bygone days of rhythmic abandon that so completely mesmerized islanders of that time in much the same way as it does today with the steel drum.

Miles Davis once told me that he doesn't see much reason in playing with someone that you can't learn anything from, be it music, marbles, or billiards. Obviously, Roland Prince is of the same mind in that regard. Just take note of the incredible assistance he has arranged, an impeccable choice of musicians. What a fantastic way to make a debut! If, by some chance, you are hearing them for the first time, listen, learn, and enjoy. More than likely, though, you are quite familiar with them, as they are all seasoned artists of great stature. Randy Brecker, Joe Farrell, Kenny Barron, Frank Foster, and Bob Cranshaw are among the busiest and most prolific musicians in America. They are all studio, session, concert, and club performers, which is what I had in mind when I referred to them as seasoned. Roland has had his share of seasoning also, leading up to this date, having worked in the bands of Jack McDuff, Stanley Turrentine, and Elvin Jones (another Vanguard artist).

The music here does reflect the color visions Roland realizes, both in terms of variety and quality. *Eddie A.* is beautiful—I love the synthesizer line and the blowing on it. On the other hand, *Aldon B.* is entirely different in character and offers yet another set of colors. *Samba de Unity* is not exactly what the Brazilians call *batacada*, but is a samba in every sense of the meaning. Somewhat lighter in texture, it is a pretty, lilting, melodic type of samba. I've mentioned the historic implications of *Iron Band Dance*, but the tune, a straight-ahead calypso, is interesting beyond its bow to history. *Giant Steps* is exactly what John Coltrane had in mind when he wrote the song. It's the kind of piece that only accomplished musicians take on. Frank Foster, Roland, and Kenny Barron take three of the most fantastic solos of the entire album on that tune. *Red Pearl* and *Genevieve* complete the colors on this date and they're both by Roland, personal observations through music from a particular region of his mind. *Plaintive* is what I'd color these and perhaps it's because of the solos.

It is a tremendous pleasure to come across an album that does not have the elusive and over-sought "hit" as its imperative. This is, to me, a jazz album in the best sense of the word, and the best definition I can come up with is "unlimited(ing)." The very nature of jazz is change, the absence of stagnation, adventure, exploration, continuity.

That this type of album could happen at all is inspiring—Roland Prince, the young, talented artist, relatively unknown, getting the opportunity to share with us what must be an enormously gratifying experience. The result is that these performances are documents that he can use as a sort of musical compass to chart his future course.

—Ed Williams

impulse

Energy Essentials

A DEVELOPMENTAL AND HISTORICAL INTRODUCTION
TO THE NEW MUSIC

JOHN COLTRANE - ALICE COOPER
PHAROAH SANDERS - ORNETTE COLMAN
SONNY ROLLINS - ARCHIE SHEPP
ALBERT AYLER - CHARLES AMINGUS
CECIL TAYLOR - FREDDIE HUSBARD
ERIC DOLPHY - MICHAEL WHITE
MAX ROACH - CHARLIE HADEN
OLIVER NELSON - MARION BROWN
ELVIN JONES - JIMMY GARDISON

Side 1
CHARLES MINGUS · HOR A DECUBITUS
MAX ROACH · GARVEY'S GHOST
ARCHIE SHEPP · MAMA TOO TIGHT
FREDDIE HUBBARD · AIRES

Side 2
OLIVER NELSON · TEENIE'S BLUES
JOHN COLTRANE · SPIRITUAL
CECIL TAYLOR · BULBS

Side 3
MARION BROWN · NEW BLUE
ELVIN JONES/JIMMY GARRISON · NUTTIN' OUT JONES
SONNY ROLLINS · Opening selections of EAST BROADWAY RUN DOWN
ORNETTE COLMAN · TROUBLE IN THE EAST

Side 4
JOHN COLTRANE · ACKNOWLEDGEMENT from A LOVE SUPREME
PHAROAH SANDERS · THE CREATOR HAS A MASTER PLAN
MICHAEL WHITE · JOHN COLTRANE WAS HERE

Side 5
JOHN COLTRANE · Opening selections of ASCENSION (Edition I)
ALBERT AYLER · HOLY GHOST

Side 6
CHARLIE HADEN'S LIBERATION MUSIC ORCHESTRA · SONG FOR CHE
ALICE COLTRANE · GALAXY AROUND OLODUMARE
JOHN COLTRANE · LEO

Produced by Ed Michel, with the advice and assistance of Steve Backer
Transfer engineering and remastering by Baker Bigsby
Art direction and design by Philip Schwartz and John Cabalka for Sonnie Overlook

DEODATO IN CONCERT AIRTO



DEODATO IN CONCERT AIRTO



Side 1

Do It Again (6:29) ASCAP
Spirit Of Summer (5:33) ASCAP
Parana (6:50) BMI

Side 2

Trapez (8:50)
Branches (7:14) BMI

Musical Supervision and Additional
String Arrangements by Bob James

Recording Engineer: Rudy Van Gelder

Guitar solos
on Deodato
John Trapeza

Electric Piano solos
on Deodato
Deodato

Guitar solos
on Airto
David Amaro

Piano solos
on Airto
Hugo Fattoruso

Vocal solos

on Branches

Airto
Flora

Cover photograph by Pete Turner

Liner photograph of
Deodato by Dean Brown
Liner photograph of

Airto by Frederico Mendes
Album design by Bob Ciano

This album is available on
Stereo and Quad LP
Stereo and Quad 8 Track
Stereo and Quad Reel to Reel
Stereo Cassette

Write for a free catalog of
CTI and KUDU records and tapes.

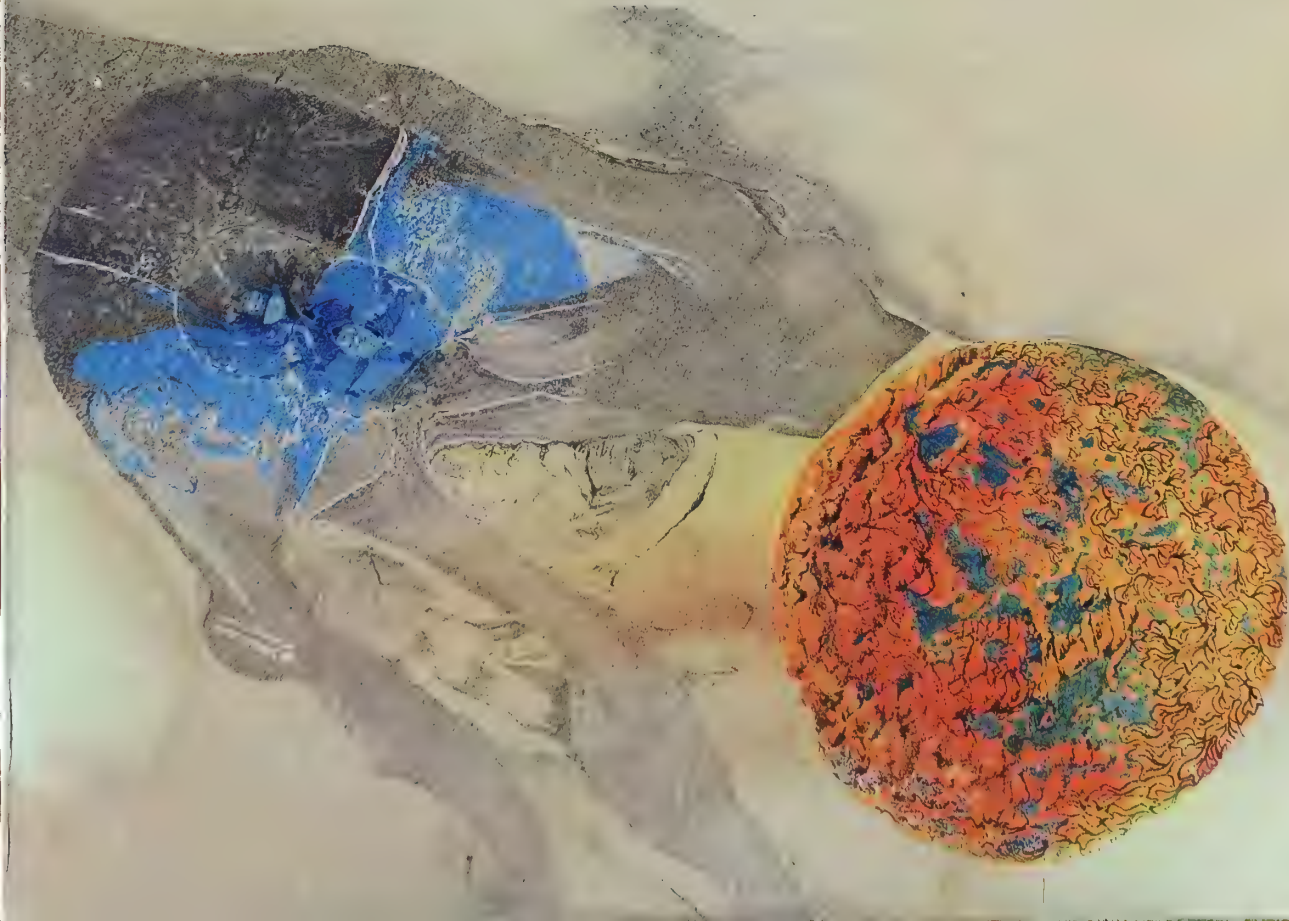
CTI Records

A Division of Creed Taylor, Inc.,
1 Rockefeller Plaza
New York, New York 10020

Produced by

Creed Taylor

Dave Liebman Drum Ode



Dave Liebman

Drum Ode

Dave Liebman
 Richard Beirach
 Gene Perla
 John Abercrombie
 Jeff Williams
 Bob Moses
 Palato Valdez
 Steve Satten
 Barry Altschul
 Badal Roy
 Collin Walcott
 Ray Armando
 Eleana Steinberg

Soprano, Tenor Saxes, Alto Flute
 Electric Piano
 Electric and acoustic Bases
 Electric and acoustic Guitars
 Drums
 Drums
 Congas, Electric Congas
 Percussion
 Percussion
 Tablas
 Tablas
 Bongos, Percussion
 Vocal

Side I

Goli Dance	0:28
Loft Dance	9:20
Oasis	5:28
The Call	4:44

Side II

Your Lady	6:34
The Iguana's Ritual	10:33
Satya Dhvani (True Sound)	6:17

Goli Dance (Trad.: arranged by Barry Altschul)
 Your Lady (John Coltrane; Jowco Music, BMI)
 All other selections composed by Dave Liebman
 Lyrics on "Oasis" by Eleana Steinberg
 Published by Lieb Stone Music; ASCAP

AN ECM PRODUCTION

© 1975 ECM RECORDS GMBH

My love affair with drummers and drums started ten years ago with Moses' playing + playing — just the two of us. I remember "Doxo" on a tennis court at a mountain resort...

And then all those countless "Loft Dances" with as many as four drummers and seven saxophonists at once (19th Street).

All those influences and inspirations: Pete La Roca; Elvin Jones; Jeff; Lenny White; Lungs (Don Alias); Al Foster; Badal Roy; De Johnette; Barry... and some "non-drummer drummers" too: Chick, Mike Brecker; Grossman; Steve S.

The drummer's spirit is what moves me most. Thanx to you all in the world; and thanx to Manfred for doing this album with me.

Dave Liebman

Recorded May 1974 at the Record Plant,
 New York City
 Rec. Engineer: Jay Messina
 Mixing Engineer: Martin Wieland
 Cover Art: Eugene Gregan
 Photo: Malcolm Natale
 Produced by Manfred Eicher

Dave Liebman, Liebstone Music
 2350 Ocean Avenue
 Brooklyn, N.Y. 11229

Representation: Harry Zerler

Distributed by Polydor Incorporated
 810 7th Avenue
 New York, N.Y. 10019

Printed in U.S.A.



Valiant

RECORDS



SIDE 1
(1166-5-1S)

STEREO
VLS 25004
Prod. Jerry Yester

RENAISSANCE

THE ASSOCIATION

1. I'M THE ONE (2:35)
(R. Giguere)
2. MEMORIES OF YOU (2:15)
(J. Yester)
3. ALL IS MINE (3:13)
(T. Kirkman)
4. PANDORA'S GOLDEN HEEBIE JEEBIES (2:45)
(G. Alexander)
5. ANGELINE (3:10)
(G. Alexander/T. Kirkman)
6. SONGS IN THE WIND (2:35)
(T. Bluechel, Jr.)

Valiant

RECORDS



SIDE 2
(1166-5-2S)

STEREO
VLS 25004
Prod. Jerry Yester

RENAISSANCE

THE ASSOCIATION

1. YOU MAY THINK (1:45)
(G. Alexander/T. Kirkman)
2. LOOKING GLASS (2:05)
(G. Alexander-C. Twice)
3. COME TO ME (2:15)
(G. Alexander/J. Yester)
4. NO FAIR AT ALL (2:35)
(J. Yester)
5. YOU HEAR ME CALL YOUR NAME (2:18)
(G. Alexander/T. Kirkman)
6. ANOTHER TIME, ANOTHER PLACE
(1:47) (G. Alexander)

PROPAGANDA P-MACHINERY 9:20

(Mertens And Dorper)

Perfect Songs, Ltd. Admin. by Island Music, Inc. (BMI)

VOCAL/ST-DM-48830-SP

Produced by S.J. Lipson

Extended Version from Island LP 90288

"A SECRET WISH"

© 1985 ZTT

45 RPM
STEREO

0-96835
A SIDE



ISLAND

ISLAND RECORDS, INC.

TM OWNED BY ANTILLES COMMUNICATIONS LTD.

DIST. BY ATLANTIC RECORDING CORP.

75 ROCKEFELLER PLAZA, N.Y., N.Y.

© A WARNER COMMUNICATIONS COMPANY

PROPAGANDA

1. P. MACHINERY* 3:49

(Mossman and Thompson)

2. FROZEN FACES 5:30

(Bruckner, Thompson, Mossman)

Perfect Songs, Ltd. 3400 30th Street, New York, N.Y. 10001

MOCKAL/54-DIM 182 541-48911 54

Produced by S.J. Lipson

From the Island LP 90285

"A SECRET MESS"

© 1985 TIT

45 RPM
STEREO

0-96835
B SIDE



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SIDE 1

(S-2792)

ALA-1972

STEREO

**"FRIENDS — FROM THE BEGINNING"
LITTLE RICHARD & JIMI HENDRIX**

1. **WHOLE LOTTA SHAKIN'** 2:55
Little Richard & Jimi Hendrix
2. **GOODNIGHT IRENE** 2:45
Little Richard & Jimi Hendrix
3. **KEEP A KNOCKIN'** 3:17
Jimi Hendrix
4. **GOIN' HOME TOMORROW** 3:15
Little Richard & Jimi Hendrix
5. **BELLE STARS** 2:50
Little Richard
(Piano Instrumental)
6. **TUTTI FRUTTI** 2:52
Jimi Hendrix

© 1972 Ala Enterprises



SIDE II

(S-2793)

ALA-1972

STEREO

**"FRIENDS — FROM THE BEGINNING"
LITTLE RICHARD & JIMI HENDRIX**

1. **LAWDY MISS CLAUDIE** 2:25
Little Richard & Jimi Hendrix
2. **WHY DON'T YOU LOVE ME** 3:10
Little Richard
3. **LUCILLE** 2:52
Jimi Hendrix
4. **HOUND DOG** 2:20
Little Richard & Jimi Hendrix
5. **MONEY HONEY** 2:25
Little Richard & Jimi Hendrix
6. **FUNKY DISH RAG** 3:10
Little Richard
(Organ Instrumental)

© 1972 Ala Enterprises



**ALIEN
CACTUS
RECORDS**

**GOREHOUNDS
HALLOWEEN EVERYWHERE**

PRODUCED BY MARK MAYHEM

Stereo
ACR THORN-003-A

33 1/3 rpm
SIDE 1

- | | |
|--|-------------|
| 1. TUNE IN TO MY LOVE
(Jordan) | 2:48 |
| 2. DEAD THINGS
(Jordan) | 2:47 |
| 3. YOU WON'T LOVE ME TODAY
(Jordan, M. Mayhem) | 1:57 |
| 4. GOREHOUNDS
(B. Cellar) | 2:02 |
| 5. CRAZY FATE
(Jordan, C. Williams) | 1:26 |
| 6. WILDMAN
(Jordan) | 2:25 |
| 7. CORPSE WORM
(Jordan) | 4:49 |

©1987 by ALIEN CACTUS RECORDS



ALIEN
CACTUS
RECORDS

GOREHOUNDS
HALLOWEEN EVERYWHERE

PRODUCED BY MARK MAYHEM

Stereo
ACR THORN-003-B

33 1/3 rpm
SIDE 2

- | | |
|---|------|
| 1. SERENADE
(Jordan) | 3:03 |
| 2. AM I DEAD YET?
(Jordan, Ned) | 2:43 |
| 3. REQUIEM
(Jordan, C. Williams) | 4:06 |
| 4. PSYCHEDELIC JOURNEY (part 3)
(Jordan) | 2:08 |
| 5. THE FOX
(Jordan, J. Chalmers) | 2:15 |
| 6. NO REALITY
(Jordan) | 2:28 |
| 7. NEVER DO YOU WRONG
(Jordan) | 2:34 |

©1987 by ALIEN CACTUS RECORDS

ROULETTE

ROOTS & BRANCHES

DON CRAWFORD

Produced by: Alfred Brown
Arranged by: Robert Freedman

STEREO
SR-42043
RSD-553 A

33 1/3 RPM
SIDE 1

- 1. A SMALL BROWN BABY - 4:40**
(D. S. Crawford) Big Seven Music Corp. BMI
- 2. GONNA BUY YOU A MUSIC BOX - 3:48**
(D. S. Crawford) Big Seven Music Corp. BMI
- 3. THIS IS WHAT YOU DO - 5:54**
(D. S. Crawford) Big Seven Music Corp. BMI
- 4. SILENT SCREAM - 4:54**
(D. S. Crawford) Big Seven
Music Corp. BMI

MADE IN U.S.A. BY ROULETTE RECORDS, INC.

ROULETTE

ROOTS & BRANCHES

DON CRAWFORD

Produced by: Alfred Brown
Arranged by: Robert Freedman

STEREO
SR-42043
RSD-553 B

33 1/3 RPM
SIDE 2

- 1. AS LONG AS I'M DOIN' IT WITH YOU - 2:55**
(D. S. Crawford) Big Seven Music Corp. BMI
- 2. SO LONG MARIANNE - 4:55**
(Leonard Cohen) Stranger Music BMI
- 3. SHE'S GONE NOW - 3:25**
(D. S. Crawford) Big Seven
Music Corp. BMI
- 4. FIRE ISLAND SATURDAY - 4:36**
(D. S. Crawford) Big Seven Music
Corp. BMI
- 5. I, TOO WANTED PEACE - 3:22**
(Kaye Dunham) N. R. Music BMI
- 6. BENEDICTION - 1:36**
(Kaye Dunham) N. R.
Music BMI

MADE IN U.S.A. BY ROULETTE RECORDS, INC.

Liberty

THE HASSLES

A Mazur Enterprise Production
Produced by Tony Michaels & Vinny Gormann
Engineer: Bill Stahl

Side 1
LN-10138



1. WARMING UP • 1:38

(W. Joel) Unart Music Corporation BMI

2. JUST HOLDING ON • 2:04

(L. Weiss) Saturday Music, Inc. BMI

3. A TASTE OF HONEY • 4:17

(R. Marlow—B. Scott) Songfest Music Corp. ASCAP

4. EVERY STEP I TAKE (Every Move I Make) • 2:28

(T. Michaels—N. Gormann—W. Joel) Unart Music Corporation BMI

5. COLOURED RAIN • 3:21

(S. Winwood—J. Capaldi—C. Wood)

Island Music BMI

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Liberty

THE HASSLES

A Mazur Enterprise Production
Produced by Tony Michaels & Vinny Gormann
Engineer: Bill Stahl

Side 2
LN-10138



1. I HEAR VOICES • 2:53

(G. Stashuk) Unart Music Corporation BMI

2. I CAN TELL • 2:56

(W. Joel) Unart Music Corporation BMI

3. GIVING UP • 4:15

(V. McCoy) Trio Music Co., Inc. BMI

4. FEVER • 3:19

(J. Davenport—E. Cooley) Jay & Cee Music Corp. BMI

5. YOU GOT ME HUMMIN' • 2:27

(I. Hayes—D. Porter) Pronto Music, Inc.
East Memphis Music Corp. BMI

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RCA VICTOR



CLAMBAKE

Elvis Presley

LSP 3893

(UPRS-8442)

SIDE 2

- 1 - YOU DON'T KNOW ME (Walker-Arnold)
 - 2 - THE GIRL I NEVER LOVED (Starr)
 - 3 - HOW CAN YOU LOSE WHAT YOU NEVER HAD (Weisman-Wayne)
 - 4 - BIG BOSS MAN (Smith-Dixon)
 - 5 - SINGING TREE (Owens-Solberg)
 - 6 - JUST CALL ME LONESOME (Griffin)
- From the United Artists Picture "Clambake"
A Levy-Gardner-Laven Production
1 2 3 4 5 with the Jordanaires

STEREO

DAVIE ALLAN

"OLD NECK &
NEW STRINGS"

1. BLUE SHIFT
2. ARROW SPACE
(D. Allan-R. Korenthal)

SIDE A
ID123317
(ID123317A)
33 1/3 RPM

3. GRUNGY
4. REBEL ON THE RUN
(J. Pewter-D. Allan) Playground Music/
Arrow Dynamic Music
5. CYCLE PATH
6. CRUEL WORLD
(C. Appleton-D. Allan) Adolphus Music/
Arrow Dynamic Music

All songs written by David Allan
and published by Arrow
Dynamic Music (BMI)
except as noted

Dionysus Records, Burbank, Calif.

DAVIE ALLAN
**'OLD NECK &
NEW STRINGS'**

SIDE B
ID123317

(ID123317B)
33 1/3 RPM

1. APPALOOSA
2. APACHE JUNCTION
3. MOVING RIGHT ALONG
4. LEFT TURN ON ARROW ONLY
(D. Allan-D. Bennet)
5. OLEAJE (oh-lay-ah-hey)

All songs written by David Allan
and published by Arrow
Dynamic Music (BMI)

 **Dionysus Records - Burbank, Calif.**



TM

GEFFEN RECORDS GHS 2022

1

RIC OCASEK/BEATITUDE

PRODUCED BY RIC OCASEK

- | | |
|--------------------------|------|
| 1. JIMMY JIMMY | 4:52 |
| 2. SOMETHING TO GRAB FOR | 3:42 |
| 3. PROVE | 3:54 |
| 4. I CAN'T WAIT | 3:41 |
| 5. CONNECT UP TO ME | 4:25 |

All songs written by Ric Ocasek.

All songs published by Ric Ocasek BMI

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TM

GEFFEN RECORDS

GHS 2022

2

RIC OCASEK/BEATITUDE

PRODUCED BY RIC OCASEK

- | | |
|--|------|
| 1. A QUICK ONE | 3:37 |
| 2. OUT OF CONTROL | 4:54 |
| (Ric Ocasek and Greg Hawkes) Ric Ocasek/Overshare Music, Inc. adm. worldwide by Lido Music, Inc. BMI | |
| 3. TAKE A WALK | 4:37 |
| 4. SNEAK ATTACK | 3:54 |
| 5. TIME BOMB | 4:59 |

All songs written by Ric Ocasek except as indicated.

All songs published by

Ric Ocasek BMI except as indicated.

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Side One
TRT 0001

FOUNTAINHEAD LIVE

Produced and
Engineered By
Kurt Kinzel
for Motor Sport
Productions

1. STAY AWAY — (Kufta/Griffen) — S.A.D. MUSIC 3:00
2. I SAW YOU — (Kufta/Griffen) — S.A.D. MUSIC 4:30
3. GAS STATION GIRL — (Deske/Pile/Griffen) — S.A.D. MUSIC 4:48
4. IT'S A PIRATE'S LIFE — (Kufta/Griffen) — S.A.D. MUSIC 6:32

TOAD'S RECORDS AND TAPES
A-I-M INC., 40 SAWYER HILL ROAD
NEW MILFORD, CT. 06776

TOAD'S RECORDS



Side Two
TRT 0001

FOUNTAINHEAD LIVE

1. LE LADY — (Griffen) — S.A.D. MUSIC 4:06
2. HOW BLUE CAN YOU GET — (Jane Feather) —
DUTCHESS MUSIC CORP. B.M.I. 8:40
3. BORN TO BE WILD — (M. Bonfire) —
MODERN AGE MUSIC B.M.I. 6:24

Produced and
Engineered By
Kurt Kinzel
for Motor Sports
Productions

TOAD'S RECORDS AND TAPES
A.I.M. INC., 40 SAWYER HILL ROAD
NEW MILFORD, CT 06776

Elmer Hawkes
Boston Serenade

RR-42005-A

1

1. WHEN THE DEAL WENT DOWN
2. TRIGGER HAPPY BAND
3. THE MAN WHO BUILT CARNEGIE HALL
4. BOSTON SERENADE
5. YELLOW BANDANA
6. ON A WEATHERVANE

All words and music by Elmer Hawkes



Sidestreet Records

Elmer Hawkes
Boston Serenade

RR-42005-B

2

1. THE FELLA THAT LAY ON THE FLOOR
2. BLOOD AND THUNDER
3. THE LIGHTS OF CARLISLE
4. ORVILLE WRIGHT
5. THROUGH A HOBO'S EYES

All words and music by Elmer Hawkes



Sidestreet Records

SOLID AIR
JOHN MARTYN

- | | |
|---|----------|
| 1. SOLID AIR
(John Martyn) | BMI 5:43 |
| 2. OVER THE HILL
(John Martyn) | BMI 2:52 |
| 3. DON'T WANT TO KNOW
(John Martyn) | BMI 3:00 |
| 4. I'D RATHER BE THE DEVIL
(Skip James) | BMI 6:17 |

1

Stereo

SW-9325
(SW 1-9325)

Produced by **JOHN MARTYN**
& **JOHN WOOD** for
Witchseason Productions, Ltd.
Recorded in England

© 1973 Island Records, Ltd.



AVAILABLE FROM CAPITOL RECORDS

1750 N. VINE, HOLLYWOOD, CALIF.

SOLID AIR JOHN MARTYN

- | | |
|--|----------|
| 1. GO DOWN EASY
(John Martyn) | BMI 3:34 |
| 2. DREAMS BY THE SEA
(John Martyn) | BMI 3:15 |
| 3. MAY YOU NEVER
(John Martyn) | BMI 3:40 |
| 4. THE MAN IN THE STATION
(John Martyn) | BMI 3:50 |
| 5. THE EASY BLUES
(John Martyn) | BMI 3:19 |

2

Stereo
SW-9325
(SW 2-9325)

Produced by JOHN MARTYN
& JOHN WOOD for
Witchseason Productions, Ltd.
Recorded in England
© 1973 Island Records, Ltd.



AVAILABLE FROM CAPITOL RECORDS
1750 N. VINE, HOLLYWOOD, CALIF.

310 MADISON AVE. SUITE 1506 NEW YORK, NY 10017 TEL. 212-697-7800



**SNICKERS NEW MUSIC SEARCH 1987-1988
PRESENTED BY CAMPUS VOICE
SEMI-FINALISTS**

**EXECUTIVE PRODUCERS: JIM OMASTIAK AND KEITH BELLOWES
PRODUCER: PETER GORDON
SPECIAL THANKS TO: JOHN GLASCOTT**

SIDE A
CV 8701
STEREO-33 1/3 RPM

FOR PROMOTIONAL USE ONLY
NOT FOR SALE
TOTAL TIME: 22:05

PROGRAM INTRO
PLAYBOYS OF THE REVOLUTION "Lonely In London"
Narrative
6 FEET UNDER "Double Dare"
Narrative
LOST PILOTS "In The Garden"
Narrative
BANGAROO "Riding My Pony"
Narrative
THE A & A TEAM "Switchblade Jackson"

OUTRO TO SIDE A

310 MADISON AVE. SUITE 1506 NEW YORK, NY 10017 TEL. 212-697-7800



**SNICKERS NEW MUSIC SEARCH 1987-1988
PRESENTED BY CAMPUS VOICE
SEMI-FINALISTS**

**EXECUTIVE PRODUCERS: JIM OMASTIAK AND KEITH BELLOWS
PRODUCER: PETER GORDON
SPECIAL THANKS TO: JOHN GLASCOTT**

SIDE C
CV 8701
STEREO-33 $\frac{1}{3}$ RPM

FOR PROMOTIONAL USE ONLY
NOT FOR SALE
TOTAL TIME: 22:00

INTRO TO SIDE C
INVISIBLE SUNS (formerly Subculture) "We Believe"
Narrative
THE MORGANSCOTT PROJECT "What The Cat Dragged In"
Narrative
UTTER CONFUSION "Beer Goggles"
Narrative
VERTICAL PILLOWS "Get Out Of The Way"
Narrative
BUNNIES IN HELL "Gospel"
Narrative
BEN DOVER AND THE SCREAMERS "Towed My Car"

OUTRO TO PROGRAM

310 MADISON AVE. SUITE 1506 NEW YORK, NY 10017 TEL. 212-697-7800



**SNICKERS NEW MUSIC SEARCH 1987-1988
PRESENTED BY CAMPUS VOICE
SEMI-FINALISTS**

**EXECUTIVE PRODUCERS: JIM OMASTIAK AND KEITH BELLOWS
PRODUCER: PETER GORDON
SPECIAL THANKS TO: JOHN GLASCOTT**

SIDE B
CV 8701
STEREO-33 $\frac{1}{3}$ RPM

FOR PROMOTIONAL USE ONLY
NOT FOR SALE
TOTAL TIME: 21:15

INTRO TO SIDE B
THE EVANGELISTS "Mr. Kim"
Narrative
THE WALLFLOWERS "Flowers"
Narrative
MARTY COLE AND THE VERANDAS "Joey Needs"
Narrative
THE RHYTHM METHOD "Big Step"
Narrative
THE DEPARTMENT OF CULTURAL AFFAIRS "Vigilance"

OUTRO TO SIDE B

**THIS IS A ONE SIDED RECORD
PLAY OTHER SIDE**

RECORDINGS

FOR VANGUARD

THE CONNOISSEUR

**COUNTRY JOE
AND THE FISH
GREATEST HITS**

1. FISH CHEER & I-FEEL-LIKE-I'M-FIXIN'
TO DIE RAG 3:42
(McDonald) Joyful Wisdom/Tradition Music, BMI

VSD-6545-A
XSV 222323

Side One

2. MARIA (McDonald) 3:30
McDonald Music Corp., BMI
3. STREETS OF YOUR TOWN 2:53
(Melton)
4. WHO AM I (McDonald) 4:03
5. PORPOISE MOUTH (McDonald) 2:45

Produced by Sam Charters
All songs not otherwise noted; Joyful Wisdom, BMI

Copyright 1969
Vanguard Recording Society, Inc., N.Y.
Recorded in U.S.A.



STEREO

RECORDINGS

FOR VANGUARD

THE CONNOISSEUR

**COUNTRY JOE
AND THE FISH
GREATEST HITS**

1. NOT SO SWEET MARTHA LORRAINE 4:24
(McDonald)

VSD-6545-B
XSV 222324

Side Two

2. THE MASKED MARAUDER 3:10
(McDonald)
3. BASS STRINGS (McDonald) 4:48
4. HERE I GO AGAIN (McDonald) 3:26
McDonald Music Corp., BMI

Produced by Sam Charters
All songs not otherwise noted; Joyful Wisdom, BMI

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Recorded in U.S.A.



STEREO

Glass HOUSE

desirable music 
RECORDS

©1980

SIDE A
BMI

1. TONIGHT TOMORROW 3:35
(Richard Lee)
2. BLUE WALTZ 2:08
(Mitchell/Hickey)
3. PRICE OF BEEF 3:54
(Moore)
4. SHE IS TO ME 2:05
(Mitchell)

Glass House

desirable music 
RECORDS

©1980

SIDE B
B/M

1. THIS LIFE 3:06
(Moore)
2. MAGRITTE 3:10
(Hickey/Mitchell/Richard Lee)
3. BACK TO THE CITY 3:26
(Hickey)
4. BIG TOP 3:06
(Keener/Mitchell)

HIGH FIDELITY
SOMERSET

(MI-15100-B)

LONG PLAY
33 1/3 RPM

Let's Twist
with

FATS and the Chessmen

1. LET'S TWIST AGAIN — Mann-Appell
2. OLD MacDONALD HAD A TWIST — R. W. Lowden
3. BIG BEN TWIST — Miller-Lowden
4. INSISTIN' ON TWISTIN' — T. Randazzo-B. Barberis-B. Weinstein
5. HONKIN' THE TWIST — R. W. Lowden
6. THE TWIST — Hank Ballard

P-15100B

MANUFACTURED BY MILLER INTERNATIONAL COMPANY, MEDIA, PA.

HIGH FIDELITY
SOMERSET

(MI-15100-A)

LONG PLAY
33 1/3 RPM

Let's Twist

with

FATS and the Chessmen

1. TWISTIN' U.S.A. — Kal Mann
2. AN ODD TWIST — J. F. Kuhn
3. LEMON TWIST — J. F. Kuhn
4. OOH POO PA DOO — J. Hill
5. ORGAN TWIST — J. F. Kuhn
6. PEPPERMINT TWIST — T. Randazzo-B. Barberis-B. Weinstein

P-15100A

MANUFACTURED BY MILLER INTERNATIONAL COMPANY, MEDIA, PA.

Wewé[®]

FORECAST

LET IT OUT THE HOMBRES

Side 1

FT 3036

- 1. LET IT OUT (Let It All Hang Out)—2:05**
(Cunningham) Crazy Cajun Music ..
 - 2. LITTLE 2 PLUS 2—1:40**
(Cunningham-Hunter-Masters-McEwen)
Crazy Cajun Music & Shelby Singleton Music
 - 3. SO SAD—3:47**
(Everly) Acuff-Rose Publ.
 - 4. GLORIA—5:43**
(Morrison) Bernice Music & January Music
 - 5. AM I HIGH—2:49**
(Cunningham-Hunter-Masters-McEwen)
Crazy Cajun Music & Shelby Singleton Music
- All Selections BMI**
Arr. By The Hombres
Prod. By Huey P. Meaux For
Shelby Singleton Prod.

MGM RECORDS

• A DIVISION OF METRO-GOLDWYN-MAYER, INC. •

Made in U.S.A.

NerveTM

FORECAST

LET IT OUT THE HOMBRES

Side 2

FT 3036

1. MAU MAU MAU—2:15
(Cunningham-Hunter-Masters-McEwen)
Crazy Cajun Music & Shelby Singleton Music

2. THIS LITTLE GIRL—1:58
(Cunningham-Hunter-Masters-McEwen)
Crazy Cajun Music & Shelby Singleton Music

3. SORRY 'BOUT THAT—2:15
(McEwen-Kessler) Beckie Publ.

4. YA YA—3:11
(Dorsey-Lewis-Robinson) Frost Music

5. HEY LITTLE GIRL—1:46
(Cunningham-Hunter-Masters-McEwen)
Crazy Cajun Music & Shelby Singleton Music

6. IT'S A GAS—1:56
(Cunningham-Hunter-Masters-McEwen)
Crazy Cajun Music & Shelby Singleton Music

All Selections BMI

Arr. By The Hombres

**Prod. By Huey P. Meaux For
Shelby Singleton Prod.**

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PROMOTION NOT FOR SALE



Playing Time:
15:48

DS 2208
(31,832)

SIDE
I

BOOGIE BANDS & ONE NIGHT STANDS
KATHY DALTON

Produced by GREG DEMPSEY

1. BOOGIE BANDS & ONE NIGHT STANDS 3:25
2. POUR YOUR WINE ALL OVER ME 3:01
3. RIDE, RIDE, RIDE 3:04
4. GYPSY DANCER 3:12
5. THE LIGHT THAT SHINES 3:06

All selections written by Greg Dempsey

Published by Fez Music/Abernathy
and Eye Music - BMI

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Records Inc.

DISCREET RECORDS INC. MANUFACTURED BY WARNER BROS RECORDS INC./MADE IN USA

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Playing Time:
18:27

DS 2208
(31,833)

SIDE
II

BOOGIE BANDS & ONE NIGHT STANDS
KATHY DALTON

Produced by GREG DEMPSEY

1. AT THE TROPICANA 2:09
2. I NEED YOU TONIGHT 3:18
3. MUSICAL CHAIRS 3:03
4. JUSTINE 2:54
5. CANNIBAL FOREST 4:16
6. MIDNIGHT CREEPER 2:47

All selections written by Greg Dempsey
Published by Fez Music/Abernathy
and Eye Music - BMI

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Records Inc.

DISCREET RECORDS INC. MANUFACTURED BY WARNER BROS RECORDS INC/MADE IN USA

31833

... visual sound

STEREO

REBIRTH OF THE BEAT

Sandy Nelson
Arranged by George Tipton

LP-12424

1

IR
IMPERIAL

A PRODUCT OF LIBERTY RECORDS

1. REBIRTH OF THE BEAT (Joe Saraceno-
Scott Turner) Metric Music Co. BMI 2:41
2. MAGIC CARPET RIDE (John Kay-John Moreno)
Trousdale Music Publ., Inc. BMI 2:55
3. SOULFUL STRUT (Eugene Record-William Sandona)
Dakar Prod. Inc.-BRC Music Corp. BMI 2:19
4. COME ON REACT (Steve Dodge)
Dundee Music BMI 1:48
5. DRUMS ALONG THE STRIP (Joe Saraceno-
Scott Turner) Metric Music Co. BMI 1:50
6. OUT OF LIMITS (Michael Z. Gordon)
Weist Music Co. BMI 1:53

A DIVISION OF LIBERTY RECORDS, INC., LOS ANGELES, CALIFORNIA

... visual sound

STEREO

REBIRTH OF THE BEAT

Sandy Nelson

Arranged by George Tipton

LP-12424

2

IR
IMPERIAL

A PRODUCT OF LIBERTY RECORDS

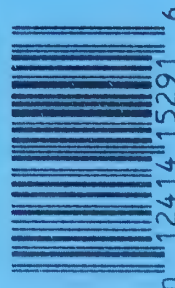
1. GOING UP THE COUNTRY (Alan Wilson)
Metric Music Co. BMI 2:50
2. I FEEL FREE (Jack Bruce-Peter Brown)
Cassero Music Corp. BMI 2:48
3. MENDOCINO (Doug Sahm)
Southern Love Co. BMI 2:38
4. SUNSHINE OF YOUR LOVE (Jack Bruce-Peter
Brown-Eric Clapton) Cassero Music Corp. BMI 3:45
5. THE LION IN WINTER (John Barry)
Joseph E. Levine Music Corp.-Barwin Music
Co., Inc. ASCAP 2:32
6. MY OWN THING (Sandy Nelson)
Winkler Music BMI 3:44

A DIVISION OF LIBERTY RECORDS, INC., LOS ANGELES, CALIFORNIA



SHAQUILLE O'NEAL
Shaq Diesel

SIDE A
01241-41529-1
33 1/3 RPM



1. Intro 1:48

2. (I Know I Got) Skillz 4:23 (S. O'Neal/J. Fortson/M. Wells) featuring Def Jef

Chrysalis Music/Word Life Music/Large Giant Music/Cina Music (adm. by Warner Chappell) (ASCAP)

3. I'm Outstanding 4:07 (S. O'Neal/E. Sermon/R. Roachford/R. Calhoun/A. Yarbrough/J. Ellis/L.

Simmons) Chrysalis Music/Zomba Enterprises Inc./Erick Sermon Enterprises Inc. (adm. by Zomba Enterprises Inc.) (ASCAP)/Zomba Songs Inc./CPMK Sounds (adm. by Zomba Songs Inc.)/Taking Care Of Business Music (BMI)

4. Where Ya At? 4:45 (S. O'Neal/M. Taylor/A. Muhammad) featuring Phife from A Tribe Called Quest

Chrysalis Music/Zomba Enterprises Inc./Jazz Merchant Music (adm. by Zomba Enterprises Inc.) (ASCAP)

5. I Hate 2 Brag 4:32 (S. O'Neal/J. Fortson/M. Wells/H. Hancock) Chrysalis Music/Word Life

Music/Large Giant Music/Warner Chappell/Hancock Music (ASCAP)

6. Let Me In, Let Me In 3:03 (S. O'Neal) Chrysalis Music (ASCAP)

1, 2 and 5 Produced by Def Jef and Meech Wells for The Arsenal; 3 Produced by Erick Sermon for Erick Sermon Enterprises, Inc.; 4 Produced by Ali Shaheed; 6 Produced by Erick Sermon for Erick Sermon Enterprises, Inc.; Co-Produced by Colin Wolfe

Mastered at Masterdisk by Tony Dawsey

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SHAQUILLE O'NEAL - Shaq Diesel

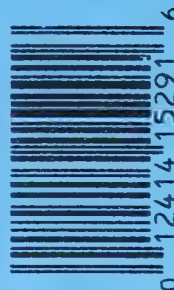
1. Shoot Pass Slam 3:30 (S. O'Neal/E. Sermon)

Intro: Ken Dawg; Chrysalis Music/Zomba Enterprises Inc./Erick Sermon Enterprises, Inc. (adm. by Zomba Enterprises Inc.) (ASCAP); Erick Sermon appears courtesy of Def Jam/RAL/Chaos

SIDE B

01241-41529-1

33 1/3 RPM



2. Boom! 3:00 (S. O'Neal/E. Sermon/J. Jones/L. Maturine/R. Roachford/)

Chrysalis Music/Zomba Enterprises Inc./Erick Sermon Enterprises Inc. (adm. by Zomba Enterprises Inc.) (ASCAP)/Zomba Songs Inc./CPMK Sounds (adm. by Zomba Songs Inc.) (BMI); Erick Sermon appears courtesy of Def Jam/RAL/Chaos

3. Are You A Roughneck? 3:43 (S. O'Neal/J. Jones/L. Maturine/R. Roachford); Chrysalis Music (ASCAP)/Zomba Songs Inc./CPMK Sounds (Adm. by Zomba Songs Inc.) (BMI)

4. Giggin' On 'Em 4:08 (S. O'Neal/M. Taylor/Dr. "?") featuring Phife of A Tribe Called Quest; Chrysalis Music/Zomba Enterprises Inc./Jazz Merchant Music (adm. by Zomba Enterprises Inc.) (ASCAP)

5. What's Up Doc? (Can We Rock) 3:53 (S. O'Neal/K. McKenzie/J. Jones/L. Maturine/R. Roachford) featuring FU-Schnickens) Chrysalis Music/Zomba Enterprises Inc./Scratch 'N' Source Publishing (adm. by Zomba Enterprises Inc.) (ASCAP)/Zomba Songs Inc./CPMK Sounds (adm. by Zomba Songs Inc.) (BMI)

6. Game Over :10

1, 2 Produced by Erick Sermon for Erick Sermon Enterprises, Inc.; 3, 5 Produced by K-Cut for Main Source Productions; 4 Produced by Dr. "?"

Mastered at Masterdisk by Tony Dawsey

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Produced by:
CLAY DIXON
Exec. Prod.
Bobby Ford Sr.
Scratch by:
D.J. Magic Mike

VR 1204-A
33 1/3 RPM
Stereo
Rock Force Publishing
Co. Inc. BMI

M.C. Cool Rock & M.C. Chaszy Chess

Boot The Booty (4:59)

(C. Dixon, C. Woodside, B. Ford Jr.)

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Produced by:
CLAY DIXON
Exec. Prod.
Bobby Ford Sr.
Scratch by:
D.J. Magic Mike

VR 1204-B
33 1/3 RPM
Stereo
Rock Force Publishing
Co. Inc. BMI

M.C. Cool Rock & M.C. Chaszy Chess
Boot The Booty (Rap) (4:58)

(C. Dixon, C. Woodside, B. Ford Jr.)

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MANUFACTURED & DISTRIBUTED BY VISION RECORDS 13385 W. DIXIE HWY. N. MIAMI, FL 33161

Sunnyview

NEWCLEUS JAM ON REVENGE

SIDE A

SUN 4901 A
(SUN 4901 A)

- | | |
|---|------|
| 1. COMPUTER AGE (Push The Button) (Intro by Kenny Webb) | 7:35 |
| (M.B. Cenac) | |
| 2. AUTO-MAN | 5:49 |
| (M.B. Cenac) | |
| 3. I'M NOT A ROBOT | 4:51 |
| (M.B. Cenac/Robert Crafton III) | |
| 4. DESTINATION EARTH (1999) | 5:08 |
| (M.B. Cenac/Robert Crafton III) | |

All songs published by Wicked Stepmother Music Publ. Corp./
Wedot Music Co. (ASCAP)

All songs produced and selected by
Joe Webb & Frank Fair
"A Jonathan Fearing Mix"

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Sunnyview

NEWCLEUS JAM ON REVENGE

SIDE B

SUN 4901 B
(SUN 4901 B)

- | | |
|--|------|
| 1. JAM ON REVENGE (re-Mix)
(M.B. Cenac) | 6:35 |
| 2. JAM ON IT
(M.B. Cenac) | 6:26 |
| 3. WHERE'S THE BEAT
(B. Redmon/S. Roberts/T. Greene/Joe Webb) | 5:30 |
| 4. NO MORE RUNNIN'
(M.B. Cenac) | 4:58 |

All songs published by Wicked Stepmother Music Publ. Corp./
Wedot Music Co. (ASCAP)

All songs produced and selected by
Joe Webb & Frank Fair

"A Jonathan Fearing Mix"

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1790 BROADWAY, NEW YORK, N.Y. 10019

**YOUNG
BLACK
BROTHA**



RAY LUV
FOREVER HUSTLIN'

STEREO
33 1/3 RPM

PR 6510
DISC 1
A SIDE

1. INTRO
2. FOREVER HUSTLIN'
3. THA FACTOR
4. BUBBLE
5. IN THE GAME

All Songs Produced By Khayree for Don't Give Up Productions
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**YOUNG
BLACK
BROTHA**



RAY LUV
FOREVER HUSTLIN'

STEREO
33 1/3 RPM

PR 6510
DISC 1
B SIDE

- 1. KEEP YA MASK ON**
- 2. I'D RATHER BE A PIMP**
- 3. DEFINITION OF A HUSTLA'**
- 4. WE DO THIS EVERYDAY**

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**YOUNG
BLACK
BROTHA**



**RAY LUV
FOREVER HUSTLIN'**

**STEREO
33 1/3 RPM**

**PR 6510
DISC 2
A SIDE**

1. RIDE WIT THE LUVVA MAN
2. 24K
3. WHAT U IN IT 4
4. STILL SMOKIN' INDO

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except "Ride Wit The Luvva Man," produced and played by Mike Mosley
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**YOUNG
BLACK
BROTHA**



RAY LUV
FOREVER HUSTLIN'

STEREO
33 1/3 RPM

PR 6510
DISC 2
B SIDE

- 1. STORMY WEATHER**
- 2. LUV FROM AH "G"**
- 3. LAST NITE**
- 4. CAGE BIRD**

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except "Stormy Weather," produced and played by Mo Preme
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SIDE A
E-712
33 1/3 RPM

Executive Producer:
Luther Campbell
Music and Samples:
W. Harris
Cuts and Scratches:
N. Smith

**Promotional
Copy
Not For
Sale**

Published By:
Pac Jam Publishing
(BMI)

B*M*W
(Black Micaphòn Weapons)

- 1. GET A LIL' STUPID (Vocals) 4:14**
- 2. GET A LIL' STUPID (Remix) 4:14**

Produced by: W. Harris/M. Cleffman/N. Smith/M. Wright

Written by: W. Harris /M. Cleffman/N. Smith/ M. Wright

Engineered by: Ron Taylor

Mixed by: Ron Taylor and David "Mr. Mixx" Hobbs

Recorded & Mixed at: Luke Recording Studio

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**unauthorized Duplication Will Get You
Messed Up By The Ghetto Style DJ's.**

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SIDE B
E-712
33 1/3 RPM

Executive Producer:
Luther Campbell
Music and Samples:
W. Harris
Cuts and Scratches:
N. Smith

Promotional
Copy
Not For
Sale

Published By:
Pac Jam Publishing
(BMI)

B*M*W
(Black Micaphòn Weapons)

1. GET A LIL' STUPID
(INSTRUMENTAL) 4:14

Produced by: W. Harris/M. Cleffman/N. Smith/M. Wright

Written by: W. Harris /M. Cleffman/N. Smith/ M. Wright

Engineered by: Ron Taylor

Mixed by: Ron Taylor and David "Mr. Mixx" Hobbs

Recorded & Mixed at: Luke Recording Studio

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Unauthorized Duplication Will Get You
Messed Up By The Ghetto Style DJ's.

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A UNIVERSAL MUSIC COMPANY

U-N-I VS-ALL

U8P
1336

Side A

1. The Reepz "Take The Train" (Clean) 4:06
2. The Reepz "Take The Train" (Main) 4:07
3. The Reepz "Take The Train" (Instrumental) 4:07

"Take The Train" The Reepz Performed by: The Reepz Written by: K. Davis, K. Astwood, W. Darden

Publishing: No Beginning No Ending Music/BMI/Forever Blunted Music/BMI/Jackson Avenue Music/BMI Produced by: Pirate "Take The Train" contains a sample from "Thunder Thumbs and Lightnin' Licks" by The Brothers Johnson, Courtesy of A&M Records, Inc., under license from PolyMedia, A Division of PolyGram Group Distribution, Inc.

Contains portions of "Thunder Thumbs and Lightnin' Licks"

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"Super Rappin'", written by M. Glover,
used courtesy of Sugar Hill Music Publishing Ltd./
Twenty Nine Black Music (BMI).

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A UNIVERSAL MUSIC COMPANY

U-N-I VS-ALL

U8P
1336

Side B

1. "Suave House" Freestyle f/t Psycho Drama, Mafia, Thorough (Raw) 3:54
2. "A Train Uptown" Freestyle f/t McGruff (Raw) 2:49
3. "44 Bar Rain Dance" Freestyle f/t Tracey Lee (Raw) 2:24

"Suave House" Psycho Drama, Mafia & Thorough Freestyle

Performed by: Psycho Drama, Mafia, Thorough

Written by: J. Robinson, A. Segal, R. Robinson, T. Jones Publishing" Money-N-The Pocket, Inc./

ASCAP Produced by: T-Mix for Mo-Suave-A Productions, Inc.

"A Train Uptown" McGruff Freestyle Performed by: McGruff Written by: H. Brown

Publishing: Reifman Music/ASCAP Produced by: Spencer Bellamy for 10/30 Uproar, Inc.

"Sakura" performed by Ocetta, used courtesy of RCA Records.

"44 Bar Rain Dance" Tracey Lee Freestyle

Performed by: Tracey Lee Written by: T. Lee, D. Angelettie

Publishing: T-Leo Music/BMI/Deric Angelettie Music/BMI Produced

by: Deric "D-Det" Angelettie for Crazy Cat Catalogue

"Bra" written by P. Patterson and S. Scipio,

performed by Cymande, used courtesy of

CMajor Music (BMI)

10019

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Virgin



JANET

GOT 'TIL IT'S GONE

(Featuring Q-Tip And Joni Mitchell)

Stereo
33 1/3rpm

SPRO-12732
SIDE A



1. Radio Edit 3:39
2. No Q-Tip 3:51

Written by Janet Jackson, James Harris III, Terry Lewis, René Elizondo, Jr.,
Joni Mitchell and Kamaal Ibn Fareed

Executive Producers: Janet Jackson and René Elizondo, Jr.

Produced by Jimmy Jam & Terry Lewis and Janet Jackson

Rap performed by Q-Tip

Featuring samples from the Joni Mitchell recording "Big Yellow Taxi," Courtesy of
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Virgin



JANET

GOT 'TIL IT'S GONE

(Featuring Q-Tip And Joni Mitchell)

Stereo
33 1/3rpm

SPRO-12732
SIDE B



1. No Rap 3:38
2. Instrumental 4:49
3. Album Version 4:00

Written by Janet Jackson, James Harris III, Terry Lewis, René Elizondo, Jr.,
Joni Mitchell and Kamaal Ibn Fareed

Executive Producers: Janet Jackson and René Elizondo, Jr.

Produced by Jimmy Jam & Terry Lewis and Janet Jackson

Rap performed by Q-Tip

Featuring samples from the Joni Mitchell recording "Big Yellow Taxi," Courtesy of
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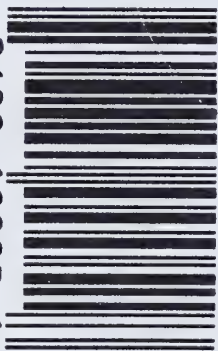
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PLUS TAX

ALWAYS
Fresh Records

7 2688-10005-1 8



1

1. Slap Them Cheek
(Clean Version)

AFR 0005-1
33 1/3 RPM

2. Slap Them Cheek
(Instrumental)

Produced & arranged by: Red XL for Rhythmical Rhyme Recordings
Remixed at New River Recording Studio, by Dave Barton
Recorded and engineered at: VI Studio Studios by Vicent Sim

Written & Performed by: Rolfo Ralphy A.K.A. Plus Tax
Executive Producer: Ondra Nelson
Taken from the LP: Come To Get Che
All songs published by: Always Fresh BMG
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305-523-7900
Fax: 305-628-7006

PLUS TAX

ALWAYS
Fresh Records

7 2688-10005-1 8



1. Slap Them Cheek
(Dirty Version)

2. Slap Them Cheek
(Clean Dub.)

Produced & arranged by: Rod XL for Rhythmical Rhyme Recordings.
Remixed at New River Recording Studio, by Dave Barton
Recorded and engineered at: VI Sonic Studios by Vicent Sims

Written & Performed by: Rollo Ridley A.K.A. Plus Tax
Executive Producer: Oudra-Nelson
Taken from the LP: Comin To Get'Cha
All songs published by: Always Fresh BMI
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305-523-7900
Fax: 305-523-7006

2

AFR 0005-1
33 1/3 RPM



DRAGON RECORDS

The Island Def Jam Music Group
A Universal Music Company

Sisqo

314 562 599-1

Side A

33 1/3 RPM

Stereo

Thong Song

(M. Andrews, T. Kelley, B. Robinson)

1. Radio Edit

2. LP Version*

3. Instrumental

ASCAP



*From the Dragon Records, Def Soul/DJMG LP, CD & Cassette
Unleash The Dragon - 514 546 616-1, 2, 4 - IN STORES NOW

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DRAGON RECORDS

The Island Def Jam Music Group
A Universal Music Company

Sisqo

314 562 599-1

Side B

33 1/3 RPM

Stereo

Got To Get It Remix

(M. Andrews, A. West)

1. House Of Spensane Mix (4:47)
2. House Of Spensane Instrumental (4:47)
3. B-More Club Mix (3:49)
4. B-More Club Mix Instrumental (4:03)



Original version from the album "Sisqo" available only on The Dragon available on Dragon Records

IN STORES NOW

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NEXT PLATEAU RECORDS INC.

SALT-N-PEPA

ORIGINAL
RECIPE SIDE
NP50157RE-1
33 1/3 RPM

Next Plateau Music/
Songs of K-oss Music
(ASCAP)

LET'S TALK ABOUT SEX (ORIGINAL RECIPE MIX) *

1. Radio (3:33)
2. Club (5:57)

3. SWIFT + (4:04)

PRODUCED BY HURBY LUV BUG AND THE INVINCIBLES

PRODUCED BY STEEVIE-O AND THE INVINCIBLES

* Additional Production and Remix by Ben Liebrand. All songs written by Fingerprints

Featuring The Turnout Bros. (Hurby Luv Bug and Steevie-O). Keyboards by

Howie Robbins. Engineered by Andre DeBourg at Power Play Studios.

* Background Vocals by Alpha Omega and Hurby Luv Bug. Mastered at

Tulane Records. From the "Blacks' Magic" Cassette, CD

and LP (1019)

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NEXT **PLATEAU** **RECORDS INC.**

SALT-N-PEPA

SUPER CRISPY
SIDE
NP50157RE-1
33 1/3 RPM

Next Plateau Music/
Sons of K-oss Music
(ASCAP)

LET'S TALK ABOUT SEX **(SUPER CRISPY REMIXES)**

(Fingerprints)

1. Vocal (4:40)
2. Instrumental (4:40)

PRODUCED BY HURBY LUV BUG AND THE INVINCIBLES

Additional Production and Remix by Hurby Luv Bug. Featuring The Turnout Bros.
(Hurby Luv Bug and Steeve-O). Keyboards by Howie Robbins. Engineered by
Andre DeBourg at Power Play Studios. Background Vocals by Alpha Omega,
Hurby Luv Bug, Label Us Dope, and Khadejia Bass. Mastered by Herb
Powers Jr. at The Hit Factory. From the "A Blitz of Salt-N-Pepa Hits"
Cassette, CD and LP (1995).

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PRIORITY[®]
RECORDS

KMC

**Three Men
With The
Power Of Ten**

2 in 1

2 in 1 (instrumental)

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A

PRIORITY[®]
RECORDS

KMC

**Three Men
With The
Power Of Ten**

GANGSTAS

GRIM REAPER

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SH-558-A

(VID-201-SU)

TIME: 5:52

Sugar Hill Music, Ltd. &
Boston International Music
Eng. by Steve Jerome
Recorded at
Sweet Mountain Studio

SHOWDOWN

(Sylvia Robinson, L. Johnson, M. Johnson,
The Furious Five & The Sugarhill Gang)

THE FURIOUS FIVE MEETS THE SUGARHILL GANG

Prod. by: SYLVIA INC., Larry & Michael Johnson

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96 West Street,
Englewood, N.J. 07631



SH-558-B

(VID-202-SU)

TIME: 5:52

Sugar Hill Music, Ltd. &
Boston International Music
Eng. by Steve Jerome
Recorded at
Sweet Mountain Studio

SHOWDOWN

(Sylvia Robinson, L. Johnson & M. Johnson)

(INSTRUMENTAL)

THE FURIOUS FIVE MEETS THE SUGARHILL GANG

Prod. by: SYLVIA INC., Larry & Michael Johnson

© © 1981 SUGAR HILL RECORDS, LTD.

96 West Street,
Englewood, N.J. 07631



SPECIAL ADVANCE TEST PRESSING
ART OF ORIGIN

Side A

IL.107

1. No Slow Rollin' (4:37)
2. No Slow Rollin' (radio version) (4:37)

Promotional copy
Not for sale



SPECIAL ADVANCE TEST PRESSING
ART OF ORIGIN

SIDE B

IL.107

1. Mad at the World (4:26)
2. Into the Pit (3:22)
3. Into the Pit (radio version) (3:22)

Promotional copy
Not for sale

WILL SMITH

1. WILD WILD WEST (4:08)

2. WILD WILD WEST (RADIO VERSION) (4:01)

(WILL SMITH - STEVIE WONDER - ROB FUSARI)



COLUMBIA

SIDE ONE

33 1/3 RPM

STEREO

CAS 40827

XSS 40827A

DEMONSTRATION ONLY -
NOT FOR SALE

PERFORMED BY WILL SMITH
FEATURING DRU HILL
ADDITIONAL VOCALS BY KOOL MO DEE

PUBLISHERS: TREYBALL MUSIC INC./BLACK BULL MUSIC/JOBETE MUSIC CO. INC./JUNE-BUG ALLEY MUSIC/WARNER-CHAPPELL (ASCAP).
CONTAINS A PORTION OF "I WISH" (STEVIE WONDER) PUBLISHED BY BLACK BULL MUSIC/JOBETE MUSIC CO. INC. (ASCAP), PERFORMED BY
STEVIE WONDER. USED COURTESY OF MOTOWN RECORDS, UNDER LICENSE FROM UNIVERSAL MUSIC SPECIAL MARKETS, INC. ALSO CONTAINS
A PORTION OF THE COMPOSITION "WILD WILD WEST", WRITTEN BY MOHANDAS DEWESE. COURTESY OF ZOMBA SONGS, INC. (BMI).

TAKEN FROM THE WARNER BROS. FILM WILD WILD WEST.
ALSO TAKEN FROM WILL SMITH'S FORTHCOMING COLUMBIA RELEASE (69985).

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WILL SMITH

1. WILD WILD WEST (INSTRUMENTAL) (4:00)

2. WILD WILD WEST (A CAPELLA) (4:00)

(WILL SMITH - STEVIE WONDER - ROB FUSARI)



COLUMBIA

SIDE TWO

33 1/3 RPM

STEREO

CAS 40827

XSS 40827B

DEMONSTRATION ONLY -
NOT FOR SALE

PERFORMED BY WILL SMITH
FEATURING DRU HILL
ADDITIONAL VOCALS BY KOOL MO DEE

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®

REPRISE RECORDS

**HARVEST
NEIL YOUNG**

MSK 2277

SIDE I

- | | |
|--|-------------|
| 1. OUT ON THE WEEKEND | 4:35 |
| Silver Fiddle-BMI | |
| 2. HARVEST | 3:03 |
| Silver Fiddle-BMI | |
| 3. A MAN NEEDS A MAID | 4:00 |
| Broken Arrow Music-BMI | |
| 4. HEART OF GOLD | 3:05 |
| Silver Fiddle-BMI | |
| 5. ARE YOU READY FOR THE COUNTRY? | 3:21 |
| Silver Fiddle-BMI | |

All songs written by Neil Young

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Records Inc.

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Warner Communications Company •

Reprise Records, a division of Warner Bros. Records Inc.



REPRISE RECORDS

**HARVEST
NEIL YOUNG**

MSK 2277

SIDE II

- | | |
|--|------|
| 1. OLD MAN | 3:22 |
| Broken Arrow Music-BMI | |
| 2. THERE'S A WORLD | 3:00 |
| Silver Fiddle-BMI | |
| 3. ALABAMA | 4:02 |
| Silver Fiddle-BMI | |
| 4. THE NEEDLE AND THE DAMAGE DONE | 2:00 |
| Broken Arrow Music-BMI | |
| 5. WORDS (BETWEEN THE LINES OF AGE) | 6:42 |
| Silver Fiddle-BMI | |

All songs written by Neil Young

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Records Inc.

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REPRISE RECORDS

EVERYBODY KNOWS THIS IS NOWHERE

NEIL YOUNG With Crazy Horse

Produced by David Briggs and Neil Young

RS 6349

(30,910)

**SIDE
ONE**

1. CINNAMON GIRL
2. EVERYBODY KNOWS THIS IS NOWHERE
3. ROUND & ROUND
(It Won't Be Long) (Featuring
Robin Lane)
4. DOWN BY THE RIVER

All selections written by Neil Young

STEREO

REPRISE RECORDS, A DIVISION OF WARNER BROS. RECORDS INC. MADE IN U.S.A.



REPRISE RECORDS

EVERYBODY KNOWS THIS IS NOWHERE

NEIL YOUNG With Crazy Horse

Produced by David Briggs and Neil Young

RS 6349

(30,911)

**SIDE
TWO**

5. THE LOSING END (When You're On)
6. RUNNING DRY (Requiem For The Rockets)
(Featuring Bobby Notkoff on Violin)
7. COWGIRL IN THE SAND

All selections written by Neil Young

STEREO

REPRISE RECORDS, A DIVISION OF WARNER BROS. RECORDS INC. MADE IN U.S.A.

© 2001 D.F.C. Entertainment, 76 Main St., Suite 202, Hartford, CT 06143



Danny D

"In-My Life"

33.3 RPM/Stereo

FOR PROMOTIONAL USE ONLY.

A

DD2000



6 60355 90841 5

1. **Introduction: God's Got A Way For Everybody To Die:** 28
featuring: Raheem Billie, George "Gorgeous" Hancock and Mike Pellicci

2. **In My Life** 98
(Radio Mix) 5:10

Guest intro featuring Mark and Keith Bush
D. Danielson, for Malik Shakur Publishing, Inc., ASCAP © 2001

3. **Ladies & Gentlemen**
(T.V. Mix) 4:33

D. Danielson, C. Peele for Malik Shakur Publishing, Inc.,
ASCAP © 2001

Executive producer: Malik Shakur
Associate producers: Mark Bush, Cris Peele, Phil "Kool" Ingram
Produced by Danny D for D.F.C. Entertainment

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D . F . C .

Entertainment™

Danny D

"In My Life"

33.3 RPM/Stereo
FOR PROMOTIONAL USE ONLY.

B

DD2000



6 60355 90841 5

1. **In My Life** 98
(Instrumental) 5:10

featuring Mark and Keith Bush

Executive producer: Malik Shakur

Associate producers: Mark Bush, Cris Peele, Phil "Kool" Ingram

Produced by Danny D for D.F.C. Entertainment



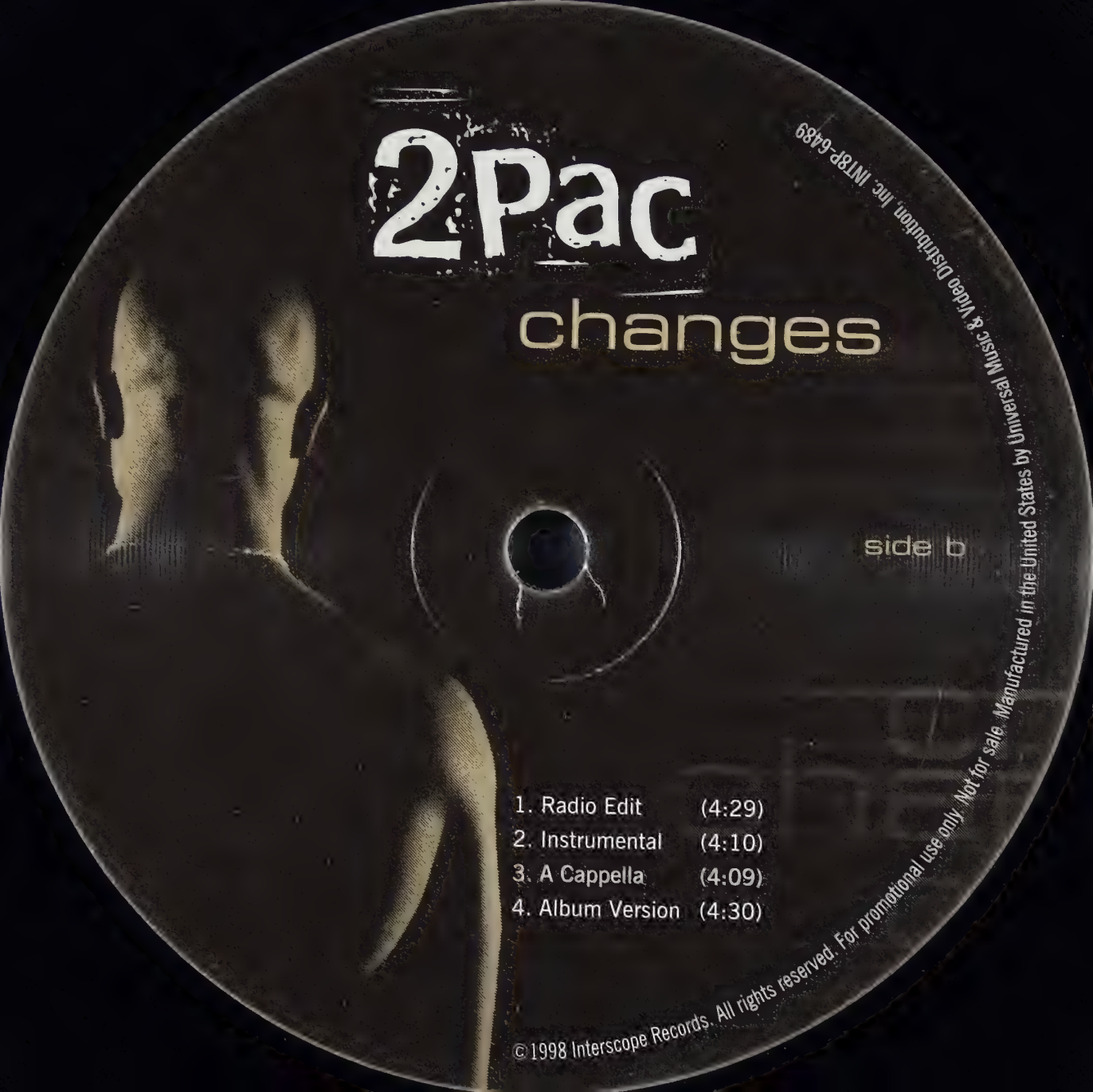
2Pac

changes

side a

1. Radio Edit (4:29)
2. Instrumental (4:10)
3. A Cappella (4:09)
4. Album Version (4:30)

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2Pac

changes

side b

1. Radio Edit (4:29)
2. Instrumental (4:10)
3. A Cappella (4:09)
4. Album Version (4:30)

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MC

BREED

OTHER SIDE

1. **Tight Mix 5:07**
2. **Street Mix 5:07**

THIS SIDE

3. **Album Mix 5:06**
4. **Instrumental 5:07**

CONTAINS EXPLICIT LYRICS

12-PO 181

B SIDE

Music Written by Colin Wolfe • Lyrics Written by D.O.C. • Produced by Colin Wolfe, D.O.C. and Eric Breed • Originally Recorded at Workshop Studios, Atlanta
Instruments by Colin Wolfe • Songs 1, 2 and 4 Remixed at KALA Recording Studio, Atlanta by Slamm and Jimmy O'Neill • Song 3 Recorded at Workshop Studios, Atlanta
Mixed by Colin Wolfe at KALA Recording • Published by Nut House Music, (ASCAP) and Funky Shit, (BMI) • Art Direction and Design by FPD3



SDEG



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From the Album
The New Breed
WRA 8120

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WU

1991

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RECORDS

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STEADY B

SIDE A-STEREO

1133-1-JDAB

(1133-1-JDAB-A)

33 1/3 RPM

NOT FOR SALE

1. LET THE HUSTLERS PLAY (Extended Remix)* 5:30

(W. McGlone/L. Goodman/W. Griggs)

2. LET THE HUSTLERS PLAY (Radio Edit) 4:21

(W. McGlone/L. Goodman/W. Griggs)

(Original versions from the "Let The Hustlers Play" album, 1122-1-J)

PRODUCED BY LAWRENCE GOODMAN AND CHUCK NICE

EXECUTIVE PRODUCER: LAWRENCE GOODMAN

MIXED AND ARRANGED BY LAWRENCE GOODMAN

*SPECIALLY REMIXED BY LAWRENCE GOODMAN

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STEADY B



SIDE B-STEREO

1133-1-JDAB

(1133-1-JDAB-B)

33 1/3 RPM

1. ON THE REAL TIP* 2:27

(L. Goodman/W. McGlone)

(from the "Let The Hustlers Play" album, 1122-1-J)

1. LET THE HUSTLERS PLAY (Instrumental) 4:22

(W. McGlone/L. Goodman/W. Griggs)

1. ON THE REAL TIP (INSTRUMENTAL)* 2:27

(L. Goodman/W. McGlone)

(Original versions from the "Let The Hustlers Play" album, 1122-1-J)

*PRODUCED BY LAWRENCE GOODMAN AND STEADY B
PRODUCED BY LAWRENCE GOODMAN AND CHUCK NICE
EXECUTIVE PRODUCER: LAWRENCE GOODMAN
MIXED AND ARRANGED BY LAWRENCE GOODMAN
Zomba Enterprises, Inc., ASCAP

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organic thoughts
the **PUREST** form

BLAZE THE WORLD

• RECORDS •

BLAZE THE WORLD PUBLISHING (BMI)



side

ARMS
STUDIO

- 01. intro (who's this?)
- 02. check the flow
- 03. world renowned (feat. large prof.)
- 04. hypnotic travellin

organic thoughts
the **PUREST** form

BLAZE THE WORLD
• RECORDS •

BLAZE THE WORLD PUBLISHING (BMI)

B
side

TRIMS
STUDIO

- 05. no1 can rise above me
- 06. higher degree
- 07. get fonkee (interlude)
- 08. bad reception
- 09. next levelists

organic!thoughts
the **PUREST** form

BLAZE THE WORLD
• RECORDS •

BLAZE THE WORLD PUBLISHING (BMI)

C

side

ARCMS
STUDIO

- 10. soul movement
- 11. done wit dat (interlude)
- 12. be alright (feat. prince poetry & uniq)
- 13. renaissance
- 14. no options (feat. chan)

organic!thoughts
the **PUREST** form

BLAZE THE WORLD

• RECORDS •

BLAZE THE WORLD PUBLISHING (BMI)



side

ARCMS
STUDIO

- 15. everything must change
(feat. slo-mo & mush mouf)
- 16. jazzbox (interlude)
- 17. get it right (feat. peril-l)
- 18. all too easy (feat. uniq)

Tommy BOY®



TB 944 A

Pub: GLG Two Music Pubhowyalike
Publishing (BMI)
Produced by Shock G for
Stayin' Busy Productions
Executive producer: Alton Gregory for
TNT Records, Inc.
Background vocals by Money B and
Fuze with the Talkhowyalike
Vocal Squad
Bassline and sample arrangements
by Shock G

© 1989 Tommy Boy Music, Inc.

33⅓ RPM

THE HUMPTY DANCE

4:40

(G Jacobs)

Mini-Hump Radio Mix

**digital
underground**

Another cut from the Underground's forthcoming album
SEX PACKETS (TB 1026)

Distributed by Tommy Boy Music, 1747 First Avenue, New York, NY 10128

Tommy BOY[®]



TB 944 B

Pub: GLG Two Music Pubhowyalike
Publishing (BMI)
Produced by Shock-G for
Stayin' Busy Productions
Executive producer: Atron Gregory for
TNT Records, Inc.
Background vocals by Money-B and
Fuze with the Talkhowyalike
Vocal Squad
Bassline and sample arrangements
by Shock-G

© 1989 Tommy Boy Music, Inc.

33 $\frac{1}{3}$ RPM

THE HUMPTY DANCE

6:28

(G Jacobs)

Bonus Hump Mix

THE HUMPTY DANCE

3:16

(G Jacobs)

Humpstrimental Mix

**digital
underground**

Another cut from the Underground's forthcoming album
SEX PACKETS (TB 1026)

Distributed by Tommy Boy Music, 1747 First Avenue, New York, NY 10128

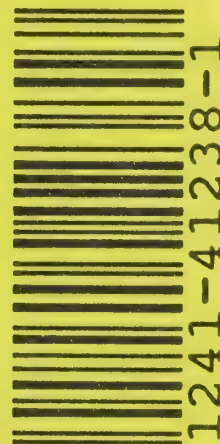


Schoolly D

Records

Schoolly D

SIDE A
1238-1-JD
33 1/3 RPM
(1238-1-JD-A)



- 1. LIVIN' IN THE JUNGLE** (Album Version) **3:34**
(J.B. Weaver Jr.)
- 2. LIVIN' IN THE JUNGLE** (Single Edit) **3:34**
(J.B. Weaver Jr.)
- 3. LIVIN' IN THE JUNGLE** (Instrumental) **3:34**
(J.B. Weaver Jr.)

Written Produced Arranged and Shitted out by Schoolly D
Mixed by Schoolly D and Joe "The Butcher" Nicolo
Engineered by Joe "The Butcher" Nicolo
Recorded and Mixed at Studio 4, Philadelphia, PA
Turntables and Bullshit by Code Money
Willesden Music Inc. BMI

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MADE IN U.S.A.

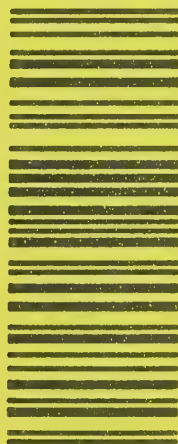
AN ORIGINAL SOUND RECORDING MADE BY
ZOMBA RECORDING CORPORATION
from the album "AM I BLACK ENOUGH FOR YOU?" #1237-1-J



Schoolly D

Records

Schoolly D



1241-41238-1

SIDE B
1238-1-JD
33 1/3 RPM
(1238-1-JD-B)

- 1. GUCCI AGAIN** (Album Version) **3:55**
(J.B. Weaver Jr.)
- 2. GUCCI AGAIN** (Single Edit) **3:50**
(J.B. Weaver Jr.)
- 3. GUCCI AGAIN** (Instrumental) **3:09**
(J.B. Weaver Jr.)

Written Produced Arranged and Shitted out by Schoolly D
Mixed by Schoolly D and Al "Fat Piece of Shit" Alberts. Jr.

Engineered by Al "Fat Piece of Shit" Alberts. Jr.

Recorded and Mixed at Sound Spa, Chesterfield, PA

Turntables and Bullshit by Code Money

Keyboards by Carl "The Body" Angstadt

Willesden Music Inc. BMI

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AN ORIGINAL SOUND RECORDING MADE BY
ZOMBA RECORDING CORPORATION

from the album "AM I BLACK ENOUGH FOR YOU?" #1237-1-J

ET
Records

J. BONNIE
featuring
Knight & Kandy

ET-001
SIDE A
FGG Music
(BMI)
1988
ET Records

33 $\frac{1}{3}$ RPM

Produced by
Danny Jordon
Eddie Singleton
Executive Producer
Ben Felcone
Dance Mix and Remix by
Mike Rochelle

My Boy Friend's Back
Vocal

Bob Feldman, Jerry Goldstein
Richard Gottera

ET
Records
J. BONNIE
featuring
Knight & Kandy

ET-001
SIDE B
FGG Music
(BMI)
1988
ET Records

33 $\frac{1}{3}$ RPM

Produced by
Danny Jordon
Eddie Singleton
Excutive Producer
Ben Felcone
Dance Mix and Remix by
Mike Rochelle

My Boy Friend's Back
Instrumental

Bob Feldman, Jerry Goldstein
Richard Gottera

Crouching Tiger, Hidden Dragon Remix Disk

Side A: 1-4 The Eternal Vow (cello 2:52; percussion 2:55; rawap 0:44; orchestra 2:32) 5-6 Night Fight (percussion 3:16; rattle 0:20) 7-14 Sound Effects (wind and percussion ^ 0:12; sword drawn 0:11; loud crash 0:14; loud sword drawr

Side B: 1-5 CoCo Lee vocal only "Love Before Time" (Verse I 0:57; Verse II 0:15; Chorus 1:02; Bridge 0:13; End 0:16) 6-10 "Love Before Time"-MANDARIN version (0:56; 0:14; 1:02; 0:13; 0:16) CoCo Lee vocalizations 11-17 (0:14; 0:07; 0:08; 0:07; 0:06; 0:07; 0:08)



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36235



33 $\frac{1}{3}$ RPM

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Beats Breaks & Scratches

THE ULTIMATE BREAKBEAT COLLECTION

1. 128 BPM – Hip House (3.00)
2. 124 BPM – Monster Beats (3.00)
3. 108 BPM – Secret Beats (3.00)
4. 105 BPM – Dopejam (3.00)
5. 124 BPM – Pleasure Break (2.50)
6. 126 BPM – Deep House (1.50)
7. 104 BPM – Garibaldi Beats (3.00)

**All tracks written, produced
and mixed by Simon Harris.**

Published by



EMI MUSIC



36235



33 1/3 RPM

Printed in
Western Germany

Licensed from

B

Beats Breaks & Scratches

THE ULTIMATE BREAKBEAT COLLECTION

1. 110 BPM – 45 Rocks The Spot (3.00)
2. 122 BPM – Scandalous Riddim (3.00)
3. 122 BPM -- Racing Loop (3.00)
4. 119 BPM – Dancefloor Drums (3.00)
5. 121 BPM – Southern Stylet Fashion (3.00)
6. EFFECTS & SCRATCHES 1.-50.

**All tracks written, produced
and mixed by Simon Harris.**

Published by



EMI MUSIC



ST 001
STEREO

Executive Producers:
M. Lacroix/R. Bucano/
Jazzy Jay
Produced by:
Maxwell Dixon
Arranged by:
M. Dixon/B. Brickle

33 1/3 RPM
SIDE 1

Cut 1 Rap
Cut 2 Reggae Toast
Edited by:
Eric & Omar Santanna
Engineered by:
Skeff
Mastered At
Frankford/Wayne

"SEXY"
THE MASTERS OF CEREMONY

(M. Dixon, T. Dixon, D. Barron)
featuring **Don Barron**
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ST 001
STEREO

Executive Producers:
M. Lacroix/R. Bucano/
Jazzy Jay
Produced by:
Maxwell Dixon
Arranged by:
M. Dixon/B. Brickle

33 1/3 RPM
SIDE 2

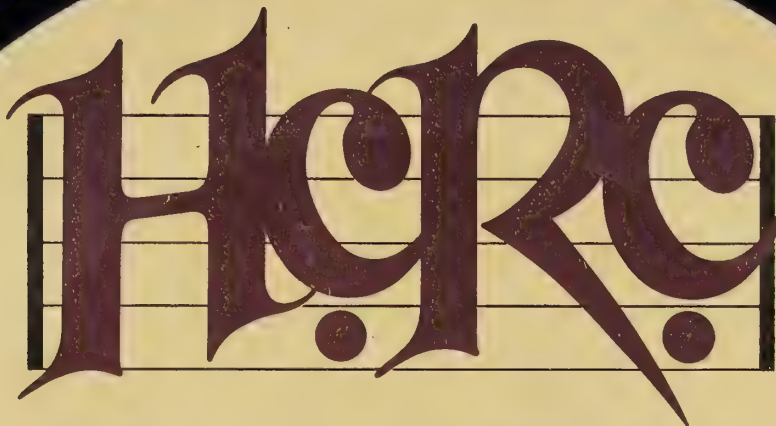
Dub with Fierce
Bonus Beats
Edited by:
Eric & Omar Santanna
Engineered by:
Skeff
Mastered At
Frankford/Wayne

"SEXY"
THE MASTERS OF CEREMONY

(M. Dixon, T. Dixon, D. Barron)

featuring Don Barron

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HOUSTON CONNECTION RECORDING CORPORATION

4W9 03074

(4W9-03074-AS)

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Recording Corp.

STEREO

SIDE 1

Time: 7:18

X-25 BAND

"BLACK HOLE BOP"

Jimi Kinnard

Produced by Jimi Kinnard

Copyright 1982 by HCRC
Distributed by CBS

FUNTOWN MUSIC, INC.
(BMI)

MANUFACTURED BY HOUSTON CONNECTION RECORDING CORPORATION 7600 WEST TIDWELL HOUSTON, TEXAS 77040

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HOUSTON CONNECTION RECORDING CORPORATION

4W9 03074

(4W9-03074-BS)

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Recording Corp.



STEREO

SIDE 2

Time: 6:12

X-25 BAND

"JAM IT"

Jimi Kinnard

Produced by Jimi Kinnard

Copyright 1982 by HCRC

Distributed by CBS

FUNTOWN MUSIC, INC.
(BMI)

MANUFACTURED BY HOUSTON CONNECTION RECORDING CORPORATION 7600 WEST TIDWELL HOUSTON, TEXAS 77040



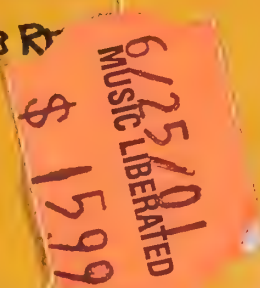
Jugglers Reunion

FLR1-0001

STEREO



1. Dat Ass
2. Slow Juggles
3. Beats 4 Dat Ass
4. Magic Man



Produced by DJ Jugglenot
Executive Producer: Ken Williams
For More Info: 718-398-2225

Manufactured & Dist. By
J&D Music
1859 Flatbush Ave.
Brooklyn, NY 11210

Jugglers Union

FL1-0001

STEREO
33 1/3 RPM

BLOATED
side

1. Who's Fast
2. Break "Deez Nutz Down
3. Speedy Juggles
4. Spare Beats
5. Cuts And Bu-Tats
6. Cuttin' Like A Maniac

Produced by DJ Jugglenot
Executive Producers: Ken Williams
For More Info: 718-398-2225

CELLULOID

**SPIN CYCLE
A CELLULOID SAMPLER**

**CEL 175
STEREO
33 1/3 RPM**

**PROMOTIONAL COPY
NOT FOR SALE
SIDE A**

1. MEGAMIX II: WHY IS IT FRESH? 4:10

**D. ST. (By D. Showard with selected songs from Celluloid Records)
Chu Teh Music/BMI Produced by D. ST.**

2. ABELE DANCE 3:40

**MANU DIBANGO (By M. Dibango & M. Melssonier)
"Island U.S.A. Music/BMI"**

"Produced by Martin Melssonier"

3. MEAN MACHINE 4:38

**D. ST. & JALALUDDIN M. NURIDDIN
(Lyrics: J. Nuriddin; Music: D. Showard)
Spoet Music/BMI, Douglas Music/ BMI, Chu Teh Music/BMI
Produced by D. ST.**

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155 West 29 St.
New York N.Y. 10001
(212) 714-0033**

CELLULOID

**SPIN CYCLE
A CELLULOID SAMPLER**

**CEL 175
STEREO
33 1/3 RPM**

**PROMOTIONAL COPY
NOT FOR SALE
SIDE B**

1. YOU CAN MAKE IT 3:20

THE REBELS

(By S. Brown & B. Fowler) Chu Teh Music / BMI

Produced by Steven Brown & Bernard Fowler

2. ODEON 4:13

B-SIDE With BERNARD FOWLER

(By Bustello, B. Fowler & Leral) Chu Teh Music/ BMI

Produced by Afrika Bambaataa, Leral & Bernard Zekri

3. AMADOU TILO 3:03

TOURÉ KUNDA

(By I. Touré & S.T. Touré) Ed. Societe Touré Kunda/SACEM

Produced by Olivier Hollard for Societe Touré Kunda

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155 West 29th St.

New York, N Y 10001

(212) 714-0033

SOUND CHECK

ANTOINETTE

NPS50075
Hype Side
33 1/3 RPM

NEXT
PLATEAU
RECORDS INC.

UNFINISHED BUSINESS

(Fingerprints/Douglas Harriott)

1. Vocal 3:38
2. Instrumental 3:38
3. Acappella :19

Produced by Hurby Luv Bug

Engineered by The Record Lord Andre DeBourg

From the LP Hurby's Machine

"The House That Rap Built"

Next Plateau Music/Turnout Bros. Music (ASCAP)

© 1988 Sound Check/
Next Plateau Records.

DISTRIBUTED & MANUFACTURED BY NEXT PLATEAU RECORDS INC. 1650 BROADWAY NEW YORK CITY

SOUND CHECK

ANTOINETTE & HURBY'S MACHINE

NPS50075
Dope Side
33 1/3 RPM

PLATEAU
NEXT
RECORDS INC.

HIT 'EM WITH THIS

(Fingerprints/Douglas Harriott)

- 1. Vocal 4:04**
- 2. Instrumental 4:04**
- 3. Acappella :11**

Produced by Hurby Luv Bug

Engineered by The Record Lord Andre DeBourg

From the LP Hurby's Machine "The House That Rap Built"

(PLS1009, STMS1009, PLCD1009)

Next Plateau Music/Turnout Bros. Music/

Kykeva Music (ASCAP)

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Next Plateau Records.

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a PolyGram company



Def 161-1
This Side
33 1/2 RPM
Stereo

Wise Guys

For promotional use only.
Not for sale.

SATISFACTION

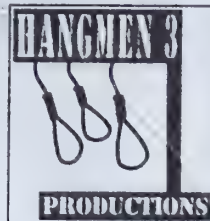
1. Radio Edit
2. Xplicit
3. Instrumental
4. Acappella

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a PolyGram company



Def 161-1
That Side
33 1/2 RPM
Stereo

For promotional use only.
Not for sale.

Wise Guys

IN THE COMPANY (Of Killaz)

1. Radio Edit
2. Xplicit
3. Instrumental
4. Acappella

© 1997 Rush Associated
Labels Recordings

**RUFF
HOUSE
RECORDS**

MAX & SAM

STEREO

© 1994 Headwall
Productions, Inc.

44 77427

KSS 77427A

1. YOUNG MAN RUMBLE (Smooth Philly Style) 4:08

2. YOUNG MAN RUMBLE (Original) 4:01

by Sherman-S. Kellerman/J. Nicole. Produced by Joe The

Butcher. Mixed by Joe The Butcher. Mastered by Joe The

Butcher. Produced by Josh Wink (DJ Wink).

Distributions/Publishers: McSafely Publishing, Inc.

Indler Music/Sony Songs, Inc. (B)

**RUFF
HOUSE
RECORDS**

COLUMBIA

MAX & SAM

33-00 6040
STEREO

44 77027
C3N 774576

1. YOUNG MAN RUMBLE (Original Instrumental) 3:10

2. YOUNG MAN RUMBLE (Drum Mix) 3:37

3. YOUNG MAN RUMBLE (A Cappella) 3:18

© 1994 Maxman-S. Kellerman & Nicole Productions and
"The Dutchess" Nicole/Mixed by Joe "The Engineer"
Nicola/Publishers: MaSaHaJa Publications
Inc./Lindler Music/Sony Songs, Inc. 1994



RECORDS
TM

L.A. DREAM TEAM

SIDE I
IN THE
HOUSE

33 $\frac{1}{3}$ RPM
STEREO
DTR-631

THE DREAM TEAM IS IN THE HOUSE!

(Rudy Pardee-Chris Wilson) Beblica Music ASCAP

Produced by Courtney Branch

Co-Produced by Tracy Kendrick

Executive Producer: Rudy Pardee

Written by Rudy Pardee & Chris Wilson

Arranged & Composed by

Rudy Pardee & Michael Perlson

TM 1985 Dream Team Records

Mfg. & Dist. by Macola Record Co.

6209 Santa Monica Blvd.

Hollywood, CA 90038

(213) 469-5821



RECORDS
TM

L.A. DREAM TEAM

**SIDE II
OUT THE
HOUSE**

**33 $\frac{1}{3}$ RPM
STEREO
DTR-631**

THE DREAM TEAM IS IN THE HOUSE!

(Rudy Pardee-Chris Wilson) Bebilca Music ASCAP

Produced by Courtney Branch

Co-Produced by Tracy Kendrick

Executive Producer: Rudy Pardee

Written by Rudy Pardee & Chris Wilson

Arranged & Composed by

Rudy Pardee & Michael Perlson

TM 1985 Dream Team Records

Mfg. & Dist. by Macola Record Co.

6209 Santa Monica Blvd.

Hollywood, CA 90038

(213) 469-5821

Manufactured & Distributed by:
NASTYMIX RECORDS
© 1989 LOCKED UP MUSIC, BMI
© 1989 NASTYMIX RECORDS

IGU 76982-1

Mastered by RON McMASTER

SIR MIX-A-LOT BEEPERS

33 $\frac{1}{3}$
STEREO

A

NASTYMIX RECORDS

PROMOTION ONLY

***PLAY IT!
& SAY IT!***

1. BEEPERS* (IN TOUCH REMIX)

SIR MIX-A-LOT

*Original version available on the LP, CD and Cassette "Seminar"
Written, composed, programmed, performed, produced
and engineered by SIR MIX-A-LOT.
Recorded at the MIX-A-LOT STUDIOS.
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is a violation of applicable laws.

Manufactured & Distributed by:
NASTYMIX RECORDS
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© 1989 NASTYMIX RECORDS
JGU 76982-1
Mastered by RON McMASTER

SIR MIX-A-LOT BEEPERS

33 $\frac{1}{3}$
STEREO

B NASTYMIX RECORDS

PROMOTION ONLY

**PLAY IT!
& SAY IT!**

1. **PLAYERS**
2. **BEEPERS* (IN TOUCH EDIT)**

SIR MIX-A-LOT

*Original version available on the LP, CD and Cassette Seminar
All songs written, composed, programmed, performed,
produced and engineered by SIR MIX-A-LOT
Recorded at the MIX-A-LOT STUDIOS
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is a violation of applicable laws.

MC LYTE
10% DIS
RADIO VERSION/5:00
ACAPELLA/4:30

DMD 1152
ROUGH
SIDE

STEREO
33 1/3 RPM

First Priority Music

(MC Lyte, Emcee Milk Dee, DJ Gizmo) First Priority Music, BMI
ST-DM-54050/54051-SP

Produced by Audio Two for First Priority Music Brooklyn, N.Y.
Executive Producer: Nat Robinson

Special versions of the forthcoming First Priority LP 90905

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A WARNER COMMUNICATIONS COMPANY

MC LYTE

10% DIS

ORIGINAL*/5:00

(MC Lyte, Emcee Milk Dee, DJ Gizmo)

KICKIN' 4 BROOKLYN 2:21

(MC Lyte, Emcee Milk Dee)

**DMD 1152
TOUGH
SIDE**

**STEREO
33 1/3 RPM**

First Priority Music

Both tracks published by First Priority Music, BMI
ST-DM-54052/54053-SP

Produced by Audio Two for First Priority Music Brooklyn, N.Y.

Executive Producer: Nat Robinson

From the forthcoming First Priority LP 90905

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A WARNER COMMUNICATIONS COMPANY

***In
The Mix!***

SHAD-01



Live!

SHAD-01

THE PSYCHO REALM

PSYCHO CITY BLOCKS/PSYCHO INTERLUDE
SHOWDOWN
THE BIG PAYBACK
PREMONITIONS

STEREO

C2 68153
AL 68633

SIDE ONE



COLUMBIA

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THE PSYCHO REALM

INTERLUDE/STONE GARDEN/INTERLUDE
TEMPORARY INSANITY
DOORS INTRO/CONFESSIONS OF A DRUG ADDICT

STEREO

C2 68153
BL 68633

SIDE TWO



COLUMBIA

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THE PSYCHO REALM

WHO ARE YOU INTERLUDE/BULLETS
LOVE LETTERS INTRO/LOVE FROM THE SICK SIDE
R.U. EXPERIENCED/OUTRO
PSYCLONES

STEREO

C2 68153
AL 68634

SIDE THREE



COLUMBIA

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THE PSYCHO REALM

LOST CITIES

LA CONECTA INTRO/LA CONECTA (PT.1)

LA CONECTA (PT.2)/GOIN' IN CIRCLES OUTRO

STEREO

C2 68153
BL 68634

SIDE FOUR



COLUMBIA

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RECORDINGS™

TAWANA ROSS

Da East Neva Sleeps

SIDE A
STEREO
MADE IN USA

HEADBUSTA'
12" SINGLE
33 1/3 RPM

- 1 Da East Neva Sleeps (T. Ross) - 4:27 (Vocal)
- 2 Da East Neva Sleeps (T. Ross) - 4:27 (Instrumental)

Produced by Craig & Ash for Funk Pak Productions

Engineered by Craig for Funk Pak Productions

Recorded at The Crypt, Staten Island, New York

Dysta W. Tyte Music - Urban Elements Music, BMI

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RECORDINGS™

TAWANA ROSS

SIDE B
STEREO
MADE IN USA

Da East Neva Sleeps

HDB000011

12" SINGLE
33 1/3 RPM

1 Let's Git It On (T. Ross) - 3:42 - (Vocal)

2 Let's Git It On (T. Ross) - 3:42 - (Instr)

Produced by C'maja & A sharp for Trak Pak Productions

Engineered by C'maja for Trak Pak Productions

Recorded at: Tha' Crypt, Staten Island, New York

Gytha IV Lyfe Music / Urban Peasants Music, BMI

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the **PREMIER** *livin' in the field*

1. Coming From The Field (Street Life)

Playas Club / Futuristic Records

Written by B. Blakley / X. Cody / J. Williams

Prod by Phat Traxx / Smokehouse Pub. ASCAP

Recorded at Phat Traxx Spfld MA

2. The Trinity

World Premier / Bob Nice Productions

Written by E. Green / D. Roberson / V. Mondon / Prod by Bob Nice

Pay Ya Dues Pub. BMI / Recorded at Phat Traxx Spfld MA

Contains sample from Pete Rock and C.L. Smooth



33.3 RPM
S T E R E O

© 1997 D.F.O. Records / 94 State St. Court Sq. Bldg Suite 250 / Spfld, MA 01103 / 413-739-4793

All songs mastered at Pine Trax / Holyoke, MA

the **PREMIER**

livin' in the field

1. Something You Should Know

Jamie Liddell / Phat Traxx / City Hit

Written and Prod. by Phat Traxx

Smokehouse. ASCAP / Pay Ya Dues BMI

Recorded at Phat Traxx Spfld MA

2. Instrumental

3. A Cappella



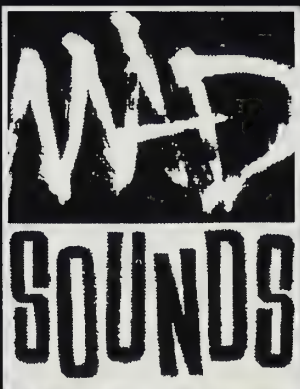
6 38045 00031 2

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94 State St. Court Sq. Bldg Suite 250 / Spfld, MA 01103

413-739-4793

MA
All songs mastered at Pine Trax / Holyoke, MA



TM

PAULA PERRY

"EXTRA, EXTRA"

a PolyGram company

STEREO

33 1/3 RPM

1. Radio Version [4:09]
2. LP Version [4:09]
3. Instrumental [4:09]

Written by Q. Wages, C. Martin

*PRODUCED BY DJ PREMIER FOR WORKS OF MART, INC.

On Familiar Faces Entertainment/Gifted Pearl Music/EMI April (ASCAP)

Additional Vocals: Nikki D & Que 45

Cut & Scratches: DJ Premier

EXECUTIVE PRODUCERS: MASTA ACE (M.A.) & MISTER CEE

FOR SCOTT BILLIAM PRODUCTIONS, INC.

ASSOCIATE EXECUTIVE PRODUCER: JONATHAN POLLACK

A&R Direction: Mister Cee for Scott Billiam Productions, Inc.

L. P. M. appears on the forthcoming Paula Perry "Tales From Fort Knox"

Vinyl, CD and Cassette 314530898-1/2/4

Management: Nikki D, for Black Spirit Management

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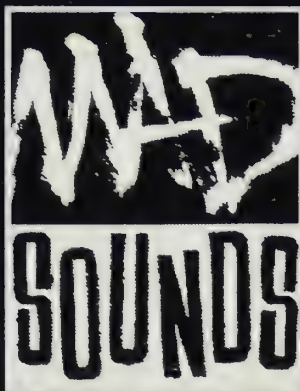
374833043-1

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374833043-1

SIDE A

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TM

PAULA PERRY

"DOWN TO DIE FOR THIS" (Featuring Jesse West Of 24/7)

a PolyGram company

STEREO
33 1/3 RPM

FOR PROMOTIONAL
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374633043-1
SIDE B

1. Radio Version (4:10)
2. LP Version (4:10)
3. Instrumental (4:10)

Written by Q. Wages, Q. Harvey, J. Williams

PRODUCED BY EASY MO BEE FOR BEE MO EASY PRODUCTIONS, INC.

Also: Familiar Faces Entertainment/Bee Mo Easy/EMI April/Ros-World Music (ASCAP)

Jesse West of 24/7 appears courtesy of Franchise/Loud Records

EXECUTIVE PRODUCERS: MASTA ACE (M.A.) & MISTER CEE

FOR SCOTT BILLIAM PRODUCTIONS, INC.

ASSOCIATE EXECUTIVE PRODUCER: JONATHAN POLLACK

A&R Direction: Mister Cee for Scott Billiam Productions, Inc.

Version appears on the forthcoming Paula Perry "Tales From Fort Knox"
Vinyl, CD and Cassette 314530898-1/2/4

Management: Nikki D. for Black Spirit Management

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IGU 76983-1

Mastered by EDDY SCHREYER, Future Disc

**HIGH
L.
PERFORMANCE®**

HERE'S A PARTY JAM

From the forthcoming LP
"All Things Considered"

33 $\frac{1}{3}$
STEREO

A  **NASTYMIX** **RECORDS**

1. HERE'S A PARTY JAM (EDIT)
2. HERE'S A PARTY JAM (CLUB REMIX)*

Written by Maurice Owens & Ron Stewart. Programmed & produced
by Ron Stewart and High Performance. Engineered by Brett Eliason.
*Remix by NASTY NES RODRIGUEZ & Ron Stewart.
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Manufactured & Distributed by:
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16U 76983-1

Mastered by EDDY SCHREYER, Future Disc

**HIGH
PERFORMANCE**®

THE HILL

From the forthcoming LP
"All Things Considered"

33 $\frac{1}{3}$
STEREO

1

NASTYMIX RECORDS

1. THE HILL

2. HERE'S A PARTY JAM (DUB)

Written by Maurice Owens & Ron Stewart. Programmed & produced
by Ron Stewart and High Performance. Engineered by Brett Eliason.
Remix by NASTY NES RODRIGUEZ & Ron Stewart.
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M-LOW RECORDS

STEREO
33 1/3 RPM

Executive Producers
M. LaCroix R. Bucano

Produced by
Wayne & Charlie

Arranged by
W. Garland C. Wright III Johnny G

Engineered by
Kevin Reynolds

Side A

Vocal: 5:30
Dub Version 5:01

81658-ML

Mixed by
M. Supreme, Johnny G.
R. Casper the Friendly Ghost

Recorded at
INS Studio N.Y.

Mastered At
Frankford/Wayne N.Y.

"PARTY RIGHT"

Wayne & Charlie
with D.J. Lee and
The Good and
Fruity Crew

© M-Low Music 1986
Published by Milt-Just Music ASCAP

Music Lovers of the World

120 Alcott Place, New York, NY 10475 • (212) 671-6842

M-LOW RECORDS

STEREO
33 1/3 RPM

Executive Producers
M. LaCroix R. Bucano

Produced by
Wayne & Charlie

Arranged by
W. Garland C. Wright III, Johnny G.

Engineered by
Kevin Reynolds

Side B
Instrumental 5:30

81658-ML

Mixed by
M. Supreme, Johnny, G.
R. Casper the Friendly Ghost

Recorded at
INS Studio N.Y.

Mastered At
Frankford/Wayne N.Y.

"PARTY RIGHT"

Wayne & Charlie
with D.J. Lee and
The Good and
Fruity Crew

© M-Low Music 1986

Published by Milt-Just Music ASCAP

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Music Lovers of the World

AVENUE
D I S T R I B U T I O N

KMSM Featuring KIDD MONEY

DJ 1204
SIDE A

FOR PROMOTIONAL USE
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"GANGSTER WALKIN' " 4:43

Produced by Sean Chavis & Shawn Pross/Executive Producers -
James Alexander, Priscilla Taylor & David Paige/Taken From
The Avenue Cass/CD "BLACK ENIMIE" AVE 9100

© © 1992 AVENUE DISTRIBUTION
1-901-388-1190

AVENUE
D I S T R I B U T I O N

KMSM Featuring KIDD MONEY

**DJ 1204
SIDE B**

**FOR PROMOTIONAL USE
ONLY - NOT FOR SALE**

“GANGSTER WALKIN’ ” 4:43

Produced by Sean Chavis & Shawn Pross/Executive Producers -
James Alexander, Priscilla Taylor & David Paige/Taken From

The Avenue Cass/CD “BLACK ENIMIE” AVE 9100

© © 1992 AVENUE DISTRIBUTION

1-901-388-1190

ONE • GREY BREAKS • VOL UME



GREY BREAKS • VOLUME ONE



A FUNK ON THE BRAIN//BIG BLUNT BREAK
ON THE DOWN LOW//TRIPLE X GROOVE
L A I D B L A C K//G O B R O O K L Y N
B D O L L A R S I G N S//M O O N B U M P
H E A V Y S O M E T H I N G//L O O K N O F U R T H E R
G A P J A M//D O I T Y O U R S E L F B R E A K O N E

PRODUCED, MIXED, AND ARRANGED
BY DJ GREYBOY

1993



ILL BISKITS

STEREO
33 1/3 RPM

PR 6478
A SIDE

GOD BLESS YOUR LIFE

Album Version 4:24

(D. Durant, M. Warren) Stale Biskits Music/327 Music, ASCAP ST-DM-76847

Produced by Myke Loe for Dangerous Mind Productions

Recording Engineer: Michael "M.J." Gilbert

Assistant Recording Engineer: Rob "Evil Rob" Farrell

Mixing Engineer: NealHPogue for NHP Sound Inc.

Assistant Mixing Engineer: Stefano "Steve Sola"

Contains elements from "Tryin' To Get The Feeling Again" by David Pomerantz (ASCAP);
administered by Warner/Chappell Music. Recording sample used courtesy of

Sony Music Entertainment.

Executive Producers: Bryant Reid and Cameron Walker

All Scratches by Myke Loe

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ILL BISKITS

STEREO
33 1/3 RPM

PR 6478
B SIDE

GOD BLESS YOUR LIFE

A cappella 4:08

Instrumental 4:24

(D. Durant, M. Warren) Stale Biskits Music/327 Music, ASCAP ST-DM-76921-79619

Produced by Myke Loe for Dangerous Mind Productions

Recording Engineer: Michael "M.J." Gilbert • Assistant Recording Engineer: Rob "Evil Rob" Farrell

Mixing Engineer: NealHPogue for NHP Sound Inc.

Assistant Mixing Engineer: Stefano "Steve Sola"

Contains elements from "Tryin' To Get The Feeling Again" by David Pomerantz (ASCAP);
administered by Warner/Chappell Music. Recording sample used courtesy of Sony
Music Entertainment.

Executive Producers: Bryant Reid and Cameron Walker

All Scratches by Myke Loe

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DEAD RINGAZ

SIDE A

HUSH

Entertainment

1. GUNJA HONORS REMIX 3:56

PRODUCED BY: R. RY*STARR YOUNG, DEAD RINGAZ
WRITTEN BY: RA' RINGA, NICK-C-KNOCKS, ROC
SAMPLE: ONE NIGHT LOVE AFFAIR BY INNER LIFE

2. GUNJA HONORS 5:09

PRODUCED BY: Q' STYLE, EARL HUGGINS
WRITTEN BY: Q' STYLE, ROC, RA' RINGA,
NICK-C-KNOCKS

DEAD RINGAZ

SIDE B

HUSH

Entertainment

3. GUNJA HONORS PARTY MIX 4:15

PRODUCED BY: R. RY*STARR YOUNG, DEAD RINGAZ
WRITTEN BY: RA' RINGA, NICK-C-KNOCKS, ROC
SAMPLE: ONE NIGHT LOVE AFFAIR BY INNER LIFE

4. GUNJA HONORS REMIX INSTRUMENTAL 4:55

PRODUCED BY: R. RY*STARR YOUNG, DEAD RINGAZ
WRITTEN BY: R. RY*STARR YOUNG, DEAD RINGAZ
SAMPLE: ONE NIGHT LOVE AFFAIR BY INNER LIFE

5. CASH FLOW 4:20

PRODUCED BY: NICK-C-KNOCKS, Q' STYLE
WRITTEN BY: Q' STYLE, ROC, RA' RINGA,
NICK-C-KNOCKS

EXECUTIVE PRODUCERS:
EARL HUGGINS, BEAU HUGGINS

Raw Breed

BL-02-A

*SVT
Preno*

MAIN

Excalibur

BL-02-B

MAIN

Tone Kapone

50136-A

"Down for Mine"

**1-Main Mix
2-Clean Mix**

Mastered at Westside Sound by Chris Scott

Tone Kapone

50136-B

"Down for Mine"

1-Instrumental

2-Accapella

Mastered at Westside Sound by Chris Scott

SOUNDS OF YALE

A sound document of four
years of student life

Side 1

J8OP-6214

Long Playing

Microgroove

produced by Douglas R. Daniels

written by Courtland D. B. Bryan

edited by Elliott H. Kone

Recordings made for Yale
Class of 1958 by RCA Victor

SOUNDS OF YALE

**A sound document of four
years of student life**

Side 2
JBOP-6215

Long Playing
Microgroove

produced by Douglas R. Daniels
written by Courtlandt D. B. Bryan
edited by Elliott H. Kone

Recordings made for Yale
Class of 1958 by RCA Victor

the fire in the rose

SUSAN MAZER, ELECTRIC HARP
with Dallas Smith on lyricon, bamboo flute and clarinet



RISING
SUN RECORDS

RSA 160

SIDE ONE 19:06

STEREO

visions in sound

1. Indigo-Gold 4:28
2. China 3:59
3. Dawn 10:39

Composed and arranged by Susan E. Mazer

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the fire in the rose

SUSAN MAZER, ELECTRIC HARP
with Dallas Smith on lyricon, bamboo flute and clarinet



RISING
SUN RECORDS

RSA 160

SIDE TWO 22:48

STEREO

visions in sound

The Fire in the Rose Suite:

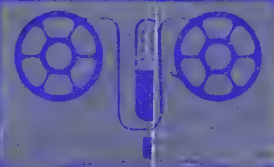
1. The Lone Seed 5:15
2. Implant 4:10
3. Rooting 4:54
4. Emergence of the Bud . 3:53
5. The Fire in the Rose . . . 4:36

Composed and arranged by Susan E. Mazer

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RIVERSIDE

LONG PLAYING

MICROGROOVE

THE RACE

Mercedes-Benz: 1937-1955

RLP
5020

SIDE
2

There is no recorded material
on this side of the record.
(See album-liner notes.)

BILL GRAUER PRODUCTIONS INC.
NEW YORK CITY

**STEVEN
HALPERN**



**ZODIAC
SUITE**

**\$Ri 771
SIDE ONE**

STEREO
© 1977 Spectrum
Research Institute

ZODIAC SUITE

sign	keynote	sign	keynote
1. Aries	C	7. Libra	F#
2. Taurus	C#	8. Scorpio	G
3. Gemini	D	9. Sagittarius	Ab
4. Cancer	Eb	10. Capricorn	A
5. Leo	E	11. Aquarius	Bb
6. Virgo	F	12. Pisces	B

Distributed by \$Ri Records

**P.O. Box 720
Palo Alto, CA 94302**

**STEVEN
HALPERN**



**ZODIAC
SUITE**

**SRI 771
SIDE TWO**

STEREO
© 1977 Spectrum
Research Institute

1. Blues for Arcturus
2. Sky Boat Theme
3. Moonrise over Orion
4. The Heard Eye

Distributed by **SRI Records**
P.O. Box 720
Palo Alto, CA 94302

**STEVEN
HALPERN**



**STARBORN
SUITE**

**\$RI 780
SIDE ONE**

STEREO
© 1978 Spectrum
Research Institute

STARBORN SUITE

Distributed by \$RI Records

P.O. Box 720
Palo Alto, CA 94302

**STEVEN
HALPERN**



**STARBORN
SUITE**

**SRi 780
SIDE TWO**

STEREO
@ 1978 Spectrum
Research Institute

1. Acknowledgement
2. Findhorn Sanctuary
3. Resolution

Distributed by SRi Records
P.O. Box 720
Palo Alto, CA 94302



**ARCO IRIS
PEACE PIPES**

**PJ88037
SIDE ONE**

**33 1/3 RPM
STEREO**

- | | |
|---|------|
| 1. PEACE PIPES (Danara, Ledezma) | 5:43 |
| 2. CARAVAN (Danara, Fowler, Baker) | 5:08 |
| 3. I SEE THE LIGHT (Danara) | 4:12 |
| 4. CAMINO DEL INCA (Danara,
Fowler, Ledezma) | 5:28 |

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All songs composed by

Danais & Ara Tokatlian (Danara)

Published by Danara Music, Inc. (BMI)

Marketed by **Jem** Records, Inc., South Plainfield, NJ 07080, Reseda, Ca 91335. Printed in U.S.A.



**ARCO IRIS
PEACE PIPES**

**PJ88037
SIDE TWO**

**33 1/3 RPM
STEREO**

- | | |
|---|------|
| 1. EL CONDOR PASA (Traditional) | 4:42 |
| 2. SUNRISE CHACARERA (Danara) | 6:50 |
| 3. ALGARROBA (Danara) | 5:42 |
| 4. SOARING OVER THE HIGH PLANES
(Danara, Fowler) | 4:54 |

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All songs composed by

Danais & Ara Tokatlian (Danara)

Published by Danara Music, Inc. (BMI)

Marketed by **Jem** Records, Inc., South Plainfield, NJ 07080, Reseda, Ca 91335 Printed in U.S.A.



**MAHAVISHNU
JOHN MC LAUGHLIN
MY GOAL'S BEYOND**

KZ 30766

STEREO

SIDE 1

AL 30766

1. PEACE ONE 7:15
2. PEACE TWO 12:18

-Mahavishnu John Mc Laughlin-

Douglas Recording Corporation, P.O. Box 1204, G.P.O. New York City, New York



**MAHAVISHNU
JOHN MC LAUGHLIN
MY GOAL'S BEYOND**

KZ 30766

STEREO

SIDE 2

BL 30766

1. GOODBYE PORK-PIE HAT 3:15 -C. Mingus-
2. SOMETHING SPIRITUAL 3:35 -D. Herman-
3. HEARTS AND FLOWERS 2:05
-P. Point - D. Point - B. Cornford-
4. PHILLIP LANE 3:35
-Mahavishnu John Mc Laughlin-
5. WALTZ FOR BILL EVANS 2:00 -C. Corea-
6. FOLLOW YOUR HEART 3:17
-Mahavishnu John Mc Laughlin-
7. SONG FOR MY MOTHER 3:30
-Mahavishnu John Mc Laughlin-
8. BLUE IN GREEN 2:37
-M. Davis-

Douglas Recording Corporation, P.O. Box 1204, G.P.O. New York City, New York

impulse



"THE DRUMS"

COMPATIBLE STEREO
QUAD

ASH-9272
ASH-9272-A
SIDE A

1. Art Blakey: ABAMODE (C. Fuller)
Claremont Music (BMI) 6:43
2. Max Roach: MAMA (M. Roach)
Milina Pub. Co. (BMI) 4:50
3. Kenny Clarke: NO SMOKING (H. Silver)
Ecclesh Music (ASCAP) 5:18
4. Philly Joe Jones with Freddie Hubbard:
THERMO (F. Hubbard)
Hub-Tones Music (BMI) 4:16

PRODUCED BY ED MICHEL
AND STEVE BACKER
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impulse



"THE DRUMS"

COMPATIBLE STEREO/
QUAD

ASH-9272
ASH-9272-F
SIDE F

1. Alphonze Mouzon with Jona Klemmer: LATE EVENING PRAYER (J. Klemmer) Ramohj Music (BMI) 5:30
2. Paul Motian with Keith Jarrett: ANGLES (WITHOUT EDGES) (K. Jarrett) Kundalini Music (BMI) 5:23
3. Barry Altschul with Sam Rivers: The Flute Section from HUES OF MELANIN (S. Rivers) Rivbea Music Co. (BMI) 6:30

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AND STEVE BACKER
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abc

RECORDS®

THE DRUMS

COMPATIBLE STEREO/
QUAD

ASH-9272
ASH-9272-R
SIDE B

1. SHI KONG with LARRY KATZ
AFTERNOON with E. J. ABLE (The) (RCA)
Gregory V. (The) (RCA) (1961)
2. Jo Jones with LARRY KATZ
Robbie Moore (The) (RCA) (1961)
3. Connie Kay with LARRY KATZ
MUG (The) (RCA) (1961)
4. Roy Haynes with LARRY KATZ
Tutti (The) (RCA) (1961)
5. Dannie Richmond with THE BECKLEY UNDERGROUND
(The) (RCA) (1961)

PRODUCED BY ED MCELROY
AND TONY SACKER

impulse



"THE DRUMS"

COMPATIBLE STEREO/
QUAD

ASH-9272
ASH-9272-E
SIDE E

1. Baby Dodds: *Spontaneous Harmonic Tune*
(Baby Dodds) Baby Dodds 1st &
2. Joe Chambers with Artie Shopp: *RUPUS*
Joe Chambers' first solo on the wind, then his knee
shopped (Art Shopp) *RAN MUSIC* (BMI) 9111
3. Beavel's *Turn of Mind*: *Comes the Big Blue* with
Artie Shopp. Opening section of
THE MACHINE (BMI) 9111
4. *Smile Music* with Carl Taylor: *POTS* (BMI) 9111
Personal Music (BMI) 9111

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"THE DRUMS"

COMPATIBLE STEREO/
QUAD

ASH-9272
ASH-9272 C
SIDE C

1. Buddy Rich: BRAINWASHED (E. Wilkins/B. Rich)
Stratford Music Corp. (ASCAP) 5:00
2. Louis Bellson: THUNDERBIRD (L. Bellson/F. Thompson)
Southern Music Pub. (ASCAP) 4:28
3. Shelly Manne: CHEROKEE (R. Noble)
Shapiro, Bernstein & Co. (ASCAP) 3:34
4. Chico Hamilton: JIM-JEANNIE (C. Hamilton)
Storn, Harris & Jones (ASCAP) 5:49
5. Bernard "Pretty" Purdie with Gabor Szabo: COMIN' BACK
(G. Szabo/C. Otis) Eden Music (BMI) 1:55

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AND STEVE BACKER

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impulse



RECORDS®

"THE DRUMS"

COMPATIBLE STEREO/
QUAD

ASH-9272
ASH-9272-D
SIDE D

1. Elvin Jones: SHINY STOCKINGS (F. Foster)
Lynnstorm Music (ASCAP) 5:09
2. Elvin Jones with John Coltrane: THE DRUM THING
(J. Coltrane) Jowcol Music (BMI) 7:23
3. Rashied Ali with Alice Coltrane: GOSPEL TRANE
(A. Coltrane) Jowcol Music (BMI) 6:45
4. Milford Graves with Albert Ayler: GHOSTS
(A. Ayler) United Int'l. Copy. Repr. (BMI) 2:47

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AND STEVE BACKER

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SPECIAL BONUS!
FULL COLOR PORTRAIT
OF DAVID McCALLUM
INCLUDED INSIDE

2432

polydor
STEREO

MADE IN ENGLAND

Rodger V. Allen



1. United Artists 2. Feldman 3. Essex
4. Warner Bros. 5. Marmalade

2334-004 A

® 1, 3. 1969 2. 1968 4, 5. 1967

THE BEST OF JULIE DRISCOLL, BRIAN AUGER & THE TRINITY

1. LET THE SUNSHINE IN (from "Hair") (Ragni-Rado-MacDermot) 3:05
2. THE ROAD TO CAIRO (Ackles) 5:20
3. TAKE ME TO THE WATER (Trad. arr. Simone) & I'M GOING BACK HOME (Stevenson) 4:00
4. SAVE ME—Parts 1 & 2 (Ousley-Franklin-Franklin) 4:06
5. A KIND OF LOVE IN (Auger-Driscoll) 2:29

polydor
STEREO

MADE IN ENGLAND

MCPS

ST 33

1, 5. Feldman 2. Cop. Cont. 3. Chappell
4. Marmalade 6 MCPS

2334-004 B

® 1, 4. 1969 2, 3, 5, 6. 1967

THE BEST OF JULIE DRISCOLL, BRIAN AUGER & THE TRINITY

1. INDIAN ROPE MAN (Havens-Price-Roth) 3:00
2. WHY (AM I TREATED SO BAD) (Staples) 3:32
3. BREAK IT UP (Usher) 3:00
4. A WORD ABOUT COLOUR (Driscoll) 1:35
5. THIS WHEEL'S ON FIRE (Dylan) 3:32
6. TRAMP (Fulsom-McCracklin) 4:07

SEAWIND WINDOW OF A CHILD



CTI RECORDS
A DIVISION OF
CREED TAYLOR, INC.
1 ROCKEFELLER PLAZA
NEW YORK, N.Y.
10020

CTI 7-5007
87745 A
STEREO

- 1. ONE SWEET NIGHT 2:58**
Mallah/Robbie Patton
Rocket Songs, Inc./BMI
- 2. WINGS OF LOVE 5:42**
Larry Williams
Seawind Music/Source Music/BMI
- 3. DO LISTEN TO 3:52**
Bob Wilson
Seawind Music/Sojourn Music/BMI
- 4. CAMPANAS DE INVIERNO
(Bells Of Winter) 5:53**
Bob Wilson
Seawind Music/Sojourn Music/BMI
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SEAWIND WINDOW OF A CHILD

1. WINDOW OF A CHILD 3:18

Bob Wilson

Seawind Music/Sojourn Music/BMI



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1 ROCKEFELLER PLAZA
NEW YORK, N.Y.
10020

CTI 7-5007
87745 B
STEREO

2. ANGEL OF MERCY 3:18

Bob Wilson

Seawind Music/Sojourn Music/BMI

3. LOVIN' YOU 4:43

Bob Wilson

Seawind Music/Sojourn Music/BMI

4. HALLELUJAH 3:45

Bob Wilson

Seawind Music/Sojourn Music/BMI

5. COUNTIN' THE DAYS 3:25

Bob Wilson

Seawind Music/Sojourn Music/BMI

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INNER CITY • 423 WEST 55TH STREET • NEW YORK, N.Y. 10019

Side One
IC 1075-A

© 1979 Inner City

**DRY JACK
WHALE CITY**

1. Hammerhead (6:10)
2. Heads In The Cloud (6:38)
3. Neener Nawner
 - a) Part One (3:22)
 - b) Part Two (3:55)

All compositions by Chuck Lamb,
published by Ramapo
Publishing Co./
BMI.



INNER CITY

INNER CITY • 423 WEST 55TH STREET • NEW YORK, N.Y. 10019

Side Two

IC 1075-B

© 1979 Inner City

**DRY JACK
WHALE CITY**

1. Wimpy Thing (4:40)
2. Butch and Bruce Go Under
The Sea (5:20)
3. Whale City (12:40)

All compositions by Chuck Lamb,
except "Butch and Bruce Go
Under The Sea" by Chuck Lamb
and Rich Lamb.

All titles published by
Ramapo Publishing
Co./BMI.



INNER CITY



HS 770
SIDE ONE
Stereo

© © 1977 SRI Records

STEVEN HALPERN
SPECTRUM SUITE

Spectrum Suite

1. Keynote C: Red
2. Keynote D: Orange
3. Keynote E: Yellow
4. Keynote F: Green
5. Keynote G: Blue
6. Keynote A: Indigo
7. Keynote B: Violet

Halpern Sounds

P.O. Box 720 • Palo Alto, CA 94302



HS 770

SIDE TWO

Stereo

© 1977 SRI Records

**STEVEN HALPERN
SPECTRUM SUITE**

- 1. Be-Muse-Ment**
- 2. Trans-Pan Dance**
- 3. Rainbow Raga**

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VIRGIN
MOVIE
MUSIC

Ennio

MORRICONE

FILM MUSIC *Volume 1*

With kind permission of EMI - BIXIO - Polygram - CAM - RCA - Interdemos

Side One

1. The Good, The Bad, and The Ugly 2:35

Published by SBK Unart Catalog Inc.

2. The Sicilian Clan 4:00

Published by Tank (CAM)

3. Chi Mai 5:05

Published by General Music

4. Investigation of a Citizen Above Suspicion 3:25

Published by Bixio

5. Moscow Farewell 3:52

Published by General Music

6. Marcia in La 3:00

Published by General Music

All music composed, orchestrated, and conducted by Ennio Morricone Produced by Enrico De Melis
Compilation And Sequencing By Don Christensen
Mastered by Greg Fulginiti at Artisan Sound Recorders

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ST-VR-876649

1-90674

VIRGIN RECORDS AMERICA INC

9247 ALDEN DRIVE, BEVERLY HILLS, CA 90210

MANUFACTURED & DISTRIBUTED BY WEA THROUGH ARRANGEMENT WITH ATLANTIC RECORDS

V I R G I N
**MOVIE
MUSIC**

Ennio

MORRICONE

FILM MUSIC *Volume 1*

With kind permission of EMI - BIXIO - Polygram - CAM - RCA - Interdemos

Side Two

- | | |
|---|-------------|
| 1. The Battle of Algiers | 1:40 |
| Published by Edward B. Marks Music Co. (BMI) | |
| 2. The Infernal Trio | 4:10 |
| Published by General Music | |
| 3. Dedicace | 3:40 |
| Published by General Music | Sugar Music |
| 4. Sacco and Vanzetti | 2:45 |
| Published by BMG Ariola Music S.P.A.
Blue Network Music Inc. Arista Music Inc. (ASCAP) | |
| 5. La Tragedia di un Uomo Ridicolo | 2:10 |
| Published by Bixio | |
| 6. Once Upon a Time in the West | 5:05 |
| Published by Famous Music Corporation (ASCAP) | |
| 7. On Earth As It Is In Heaven (Remix) | 2:43 |
| Published by Virgin Music Inc. (ASCAP) | |

All music composed, orchestrated, and conducted by Ennio Morricone Produced by Enrico De Melis
Compilation And Sequencing By Don Christensen
Mastered by Greg Fulginiti at Artisan Sound Recorders

1-90674

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5F-YR-876650

VIRGIN RECORDS AMERICA INC

ARRANGEMENT WITH ATLANTIC RECORDS

9247 ALDEN DRIVE, BEVERLY HILLS, CA 90210

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Side One
Stereo

V 2044
V 2044-A

"RICOCHET"/TANGERINE DREAM
PART ONE (17.02)

Composed by Franke/Froese/Baumann

Published by Virgin Music (Publishers) Ltd

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Side Two

Stereo

V 2044
V 2044-B

"RICOCHET"/TANGERINE DREAM
PART TWO (21.13)

Composed by Franke/Froese/Baumann

Published by Virgin Music (Publishers) Ltd

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SHADOW DANCER

Side One
Stereo WRR 1006

Spencer Brewer

1. Shadow Dancer 3:05
2. Child's Play 2:34
3. Old Friend's 2:53
4. Stellar Notion 4:03
5. Perj Neuf 5:34
6. Teresa's Song 3:32

ASCAP
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WILLOW ROSE
RECORDS

SHADOW DANCER

Side Two
Stereo WRR 1006

Spencer Brewer

1. Estrella (Esther, my Star) 3:04
2. Emmandal 4:02
3. Undercurrents 6:11
4. Spellbound 6:36
5. Glasshoppa Sushi :32

ASCAP
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CAVERNA MAGICA
(... UNDER THE TREE - IN THE CAVE ...)

ANDREAS VOLLENWEIDER

FM 37827
STEREO

SIDE 1
AL 37827
© 1983 CBS Inc.

1. CAVERNA MAGICA 3:54 (BIEM)
2. MANDRAGORA 3:03 (BIEM)
3. LUNAR POND 2:18 (BIEM)
4. SCHAHAH SARETOSH 3:17 (BIEM)
5. SENA STANJÉNA? 2:28 (BIEM)

All titles composed and arranged by
Andreas Vollenweider

CAVERNA MAGICA
(... UNDER THE TREE - IN THE CAVE ...)

ANDREAS VOLLENWEIDER

FM 37827
STEREO

SIDE 2
BL 37827
© 1983 CBS Inc.

1. BELLADONNA 5:21 (BIEM)
 2. AHGÓH! 2:45 (BIEM)
 3. HUIZIOPOCHTLI 5:08 (BIEM)
 4. CON CHIGLIA 5:16 (BIEM)
- GEASTRUM CORONATUM
LA PAIX VERDE

All titles composed and arranged by
Andreas Vollenweider

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Gramavision

R E C O R D S A N D T A P E S

KITARO SILK ROAD I

18-7009-1
33 1/3 RPM
SIDE A

STEREO
© 1985

GRAMAVISION INC./GRAVITY

1. SILK ROAD 4:12
2. BELL TOWER 2:27
3. HEAVENLY FATHER 4:07
4. THE GREAT RIVER (YELLOW RIVER) 2:40
5. THE GREAT WALL OF CHINA 1:54
6. FLYING CELESTIAL NYMPHS 4:38

ALL COMPOSITIONS WRITTEN AND ARRANGED BY KITARO
PRODUCED BY TAKAYO NANRI
LICENSED FROM CANYON RECORDS, JAPAN
PUBLISHED BY SOUND DESIGN INC.

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Gramavision

R E C O R D S

A N D T A P E S

KITARO SILK ROAD I

18-7009-1

33 1/3 RPM

SIDE B

STEREO

© 1985

GRAMAVISION INC./GRAVITY

1. SILK ROAD FANTASY 4:40
2. SHIMMERING LIGHT 3:20
3. WESTBOUND 2:57
4. TIME 3:30
5. BODHISATTVA 2:12
6. EVERLASTING ROAD 5:33

ALL COMPOSITIONS WRITTEN AND ARRANGED BY KITARO
PRODUCED BY TAKAYO NANRI
LICENSED FROM CANYON RECORDS, JAPAN
PUBLISHED BY SOUND DESIGN INC.

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260 West Broadway, N.Y., N.Y. 10013

Distributed in USA by Polygram, Inc.



TERRA

NEW ENGLAND
Clyde Criner

T-4
33 $\frac{1}{3}$ RPM

SIDE ONE
STEREO

1. Summit (4:25)
2. Painter of Dogma (:43)
3. New England* (2:38)
4. Spheres (3:55)
5. Laughing Brook* (3:29)
6. Love Pages from a Diary (1:00)
7. World Without End (5:07)

Produced by Clyde Criner
Co-produced by Alanna M. Georgens
*Koichi Aiba, flute

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NEW ENGLAND
Clyde Criner

T-4
33 $\frac{1}{3}$ RPM

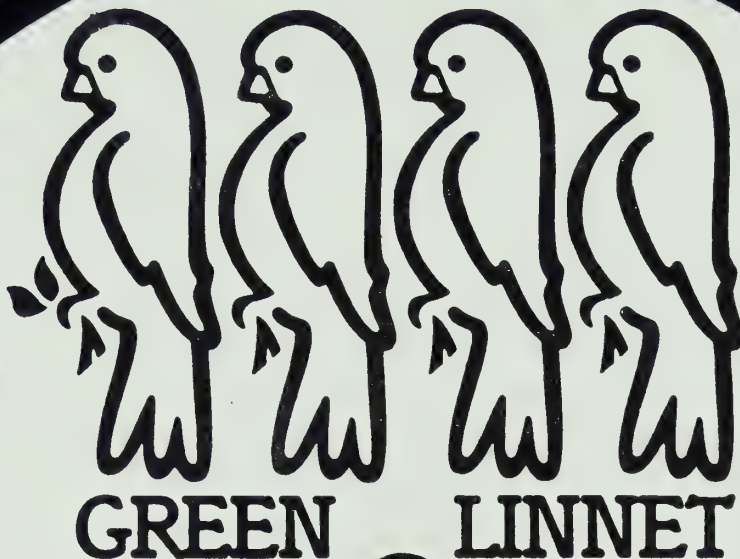
SIDE TWO
STEREO

- 1. Harmonic Hymn (1:44)**
- 2. The Face of Hearts (4:37)**
- 3. The Sacred Marks of Toil (3:19)**
- 4. Moments (3:28)**
- 5. Eidolon* (2:50)**
- 6. Infants' Fantasy for Strings (2:50)**
- 7. Eja Ergo (1:15)**

Produced by Clyde Criner
Co-produced by Alanna M. Georgens
***Koichi Aiba, flute**

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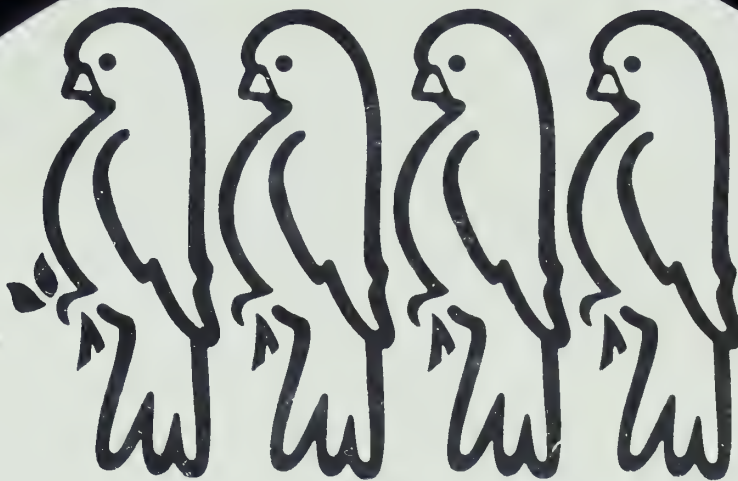
SIF 1061
SIDE A

S T E R E O

LUI COLLINS
There's A Light

1. Dance Me 'Round (Molly Gamblin Music/BMI) (2:41)
2. All You Can Do (Cowhand Music/BMI) (4:12)
3. The Ballad of the White Seal Maid (3:12)
4. Leaf in the Winter (Molly Gamblin Music/BMI) (4:50)
5. There's A Light (Molly Gamblin Music/BMI) (4:10)

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NEW CANAAN, CONN. 06840



GREEN LINNET

SIF 1061
SIDE B

STEREO

LUI COLLINS
There's A Light

1. For Real (Telephone Pole Music/BMI) (4:48)
2. Midwinter Night (Molly Gamblin Music/BMI) (3:47)
3. The Enfolding (Molly Gamblin Music/BMI) (3:58)
4. Ecstasy (3:23)
5. Lullabye (Molly Gamblin Music/BMI) (3:12)

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NEW CANAAN, CONN. 06840

ANDREAS VOLLENWEIDER

**45 RPM
STEREO**

**44-05008
XXS 171725**

1. SISYPHOS 4:24

© 1983 VeraBra Records

2. ANGOH! 2:57

From "Caverna Magica" on CBS Records
(FM 37827)

© 1983 CBS Inc.

Composed, arranged and produced by
Andreas Vollenweider

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SD 66002

ENVIRONMENTS ®
DISC 2

TINTINNABULATION
(Contemplative Sound)

STEREO

ONE

(78 rpm 12:50/45 rpm 22:15/33 1/3 rpm 30:00/16 2/3 rpm 60:00)

IMPORTANT NOTICE

Side One of this disc is playable in full stereo, at any phonograph speed, from 78 to 16 rpm. However, extreme caution should be taken when playing this side at 16 rpm, as the pressing contains predominately low frequency sounds seldom reproduced on phonograph records. These sounds, if played loudly at 16 rpm, can damage certain types of speakers and amplifiers, particularly if the amplifier bass control is advanced much above normal. Playback at low volume is completely harmless to all normally functioning equipment. Consult liner notes for further data.

SYNTONIC RESEARCH SERIES

(ST-A-70 1987 PR)

MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y.



A WARNER COMMUNICATIONS COMPANY



SD 66002

ENVIRONMENTS

DISC 2

DAWN AT NEW HOPE, PENNSYLVANIA
(June, 1969)

STEREO

TWO

(33 1/3 rpm 30:00)

Note: Environmental effect is optimized if "Dawn" is played at low volume levels, with reduced treble.

SYNTONIC RESEARCH SERIES

(ST-A-70 1988 PR)

MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y.



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SD 1608

CHARLIE MARIANO
MIRROR

STEREO

ONE

©1972
ATLANTIC

1. HIMALAYA (5:56)
Charlie Mariano
2. SHOUT (2:23)
Charlie Mariano
3. F MINOR HAPPY (5:13)
Charlie Mariano
4. THEME FROM SUMMER OF '42 (5:04)
Michel Legrand

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

(ST-A-722443 PR)



SD 1608

CHARLIE MARIANO
MIRROR

STEREO

TWO

© 1972
ATLANTIC

1. MIRROR (8:36)
Charlie Mariano
2. VASI BINDU (RAINDROPS) (5:36)
Charlie Mariano
3. MADRAS (3:07)
Charlie Mariano

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

(ST-A-722444 PR)

Nerve
Records®

**THE ORIGINAL
DRUM BATTLE**

GENE KRUPA

And

BUDDY RICH

1. **IDAHO**
(Stone)
Mills Music—ASCAP
2. **SOPHISTICATED LADY**
(Ellington-Parish-Mills)
Gotham Music Service—ASCAP
3. **FLYING HOME**
(Goodman-Hampton)
Regent Music—BMI

V-8484 A

(62-VG-183)

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Records®

**THE ORIGINAL
DRUM BATTLE**

**GENE KRUPA
And
BUDDY RICH**

1. **DRUM BOOGIE**
(Krupa-Eldridge)
Variety Music—BMI
2. **THE DRUM BATTLE**
(N. Shrdlu)
JATAP Publ.—BMI
3. **PERDIDO**
(Tizol-Langsfelder-Drake)
Tempo Music—ASCAP

V-8484 B
(62-VG-182)

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER, INC. — Made in U.S.A.



M-G-M

DESAFINADO

PAT THOMAS

SIDE 1

E4103

1. CARNIVAL—2:49
(Bonfá-Peretti-Creatore-Weiss)
Jungnickel (Ross), Inc. (ASCAP)
2. DESAFINADO (Slightly Out Of Tune)—2:31
(Jobim-Mendonça-Cavanaugh-Hendricks)
Hollis Music (BMI)
3. BAIA—2:57
(Gilbert-Barroso) Peer Int'l Corp. (BMI)
4. ONE NOTE SAMBA—2:00
(Jobim-Mendonça-Hendricks) Leeds Music (ASCAP)
5. C'EST SI BON—1:51
(Seelen-Honez-Betti) Leeds Music (ASCAP)
6. RECARDO BOSSA NOVA—2:22
(Ferreira) Paris Music (ASCAP)

Arranged and Conducted by
LALO SCHIFRIN

MGM RECORDS — A DIVISION OF METRO-GOLDWYN-MAYER, INC. — Made in U. S. A.



MGM

DESAFINADO

PAT THOMAS

SIDE 2

E4103

1. COULD BE—2:16
(McFarland-Guryan) MJQ Music (BMI)
2. I WISH YOU LOVE—2:22
(Beach-Trenet) Leeds Music (ASCAP)
3. SAMBA DE ORFEU—4:35
(Bonfá) Jungnickel (Ross) Inc. (ASCAP)
4. ONCE AGAIN—3:12
(Jobim) Matador Music (BMI)
5. SOFT NIGHTS (E LUXO SO)—2:46
(Barros-Vaughn) Peer Int'l Corp. (BMI)
6. TO WELCOME THE DAY—2:30
(Coleman-Guryan) MJQ Music (BMI)

Arranged and Conducted by
LALO SCHIFRIN

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER, INC.—Made in U. S. A.

VANGUARD

COLOR VISIONS ROLAND PRINCE

VSD 79371-A

Side One

1. SAMBA DE UNITY 5:08
2. IRON BAND DANCE 7:17
3. RED PEARL 8:15
4. GIANT STEPS 4:16

(John Coltrane) Jowcol Music/BMI

All songs by Roland Prince; Ryerson Music Publ.,
Inc./Prince Don Music Co./BMI except Band 4.

Produced by Ed Bland

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RECORDINGS FOR THE CONNOISSEUR

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VANGUARD

COLOR VISIONS ROLAND PRINCE

VSD 79371-B

Side Two

1. ALDON B. 5:59
2. EDDIE A. 6:47
3. GENEVIEVE (Roland Prince) 11:24
Ryerson Music Publ., Inc./Prince
Don Music Co./BMI

All songs by Ed Bland; Ryerson Music
Publ., Inc./BMI except Band 3.

Produced by Ed Bland
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RECORDINGS FOR THE CONNOISSEUR

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**ENERGY ESSENTIALS:
AN INTRODUCTION TO THE NEW MUSIC**

ASD-9228-A

Side 1

33 1/3 RPM

STEREO

- 1. CHARLES MINGUS: HORA DECUBITUS-4:43**
(C. Mingus) Jazz Workshop (BMI)
- 2. MAX ROACH: GARVEY'S GHOST-7:48**
(M. Roach) Milma Pub. Co. (BMI)
- 3. ARCHIE SHEPP: MAMA TOO TIGHT-5:22**
(A. Shepp) Dawn of Freedom Pub. Co. Ltd. (BMI)
- 4. FREDDIE HUBBARD: AIRES-3:04**
(F. Hubbard) Hub-Tones Music (BMI)

**Produced by
Ed Michel**

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**ENERGY ESSENTIALS:
AN INTRODUCTION TO THE NEW MUSIC**

ASD-9228-F

Side 5

33 1/3 RPM

STEREO

1. CHARLIE HADEN'S LIBERATION MUSIC ORCHESTRA
SONG FOR CHE—7:05
(C. Haden) Liberation Music (BMI)
2. ALICE COLTRANE: GALAXY AROUND OLODUMARE—8:15
(A. Coltrane) Jowood Music (BMI)
3. JOHN COLTRANE: LEO—9:58
(J. Coltrane) Jowood Music (BMI)

Produced by
Ed Michel

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**ENERGY ESSENTIALS:
AN INTRODUCTION TO THE NEW MUSIC**

ASD-9228-B

Side 2

33 1/3 RPM

STEREO

1. **OLIVER NELSON: TEENIE'S BLUES—6:32**
(O. Nelson) Neslen Music (BMI)
2. **JOHN COLTRANE: SPIRITUAL—7:13**
(J. Coltrane) Jowcol Music (BMI)
3. **CECIL TAYLOR: BULBS—6:50**
(C. Taylor) Percival Music (BMI)

Produced by
Ed Michel

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RECORDS

**ENERGY ESSENTIALS:
AN INTRODUCTION TO THE NEW MUSIC**

ASD-9228-E

Side 5

33 1/3 RPM

STEREO

1. **JOHN COLTRANE: Opening section of ASCENSION**
(Edition I)—13:40
(J. Coltrane) Jowcol Music (BMI)
2. **ALBERT AYLER: HOLY GHOST—7:34**
(A. Ayler) PAB Music (BMI)

Produced by
Ed Michel

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RECORDS

**ENERGY ESSENTIALS:
AN INTRODUCTION TO THE NEW MUSIC**

ASD-9228-C

Side 3

33 1/3 RPM

STEREO

1. MARION BROWN: NEW BLUE—5:06
(M. Brown) Music, Music, Music, Inc. (BMI)
2. ELVIN JONES/JIMMY GARRISON: NUTTIN' OUT JONES—5:32
(P. Lashay Bird's Eye Music Pub. Co. (BMI)
3. SONNY ROLLINS: Opening sections of
EAST BROADWAY RUN DOWN—5:26
(S. Rollins) Pampa Music, Inc. (BMI)
4. ORNETTE COLEMAN: TROUBLE IN THE EAST—5:20
(O. Coleman) Pharo Text Music (ASCAP)

Produced by
Ed Michel

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RECORDS

**ENERGY ESSENTIALS:
AN INTRODUCTION TO THE NEW MUSIC**

ASD-9228-D

33 1/3 RPM

Side 4

STEREO

1. JOHN COLTRANE: ACKNOWLEDGEMENT
from A LOVE SUPREME-7:43

(J. Coltrane) Jowco Music (BMI)

2. PHAROAH SANDERS:

THE CREATOR HAS A MASTER PLAN-6:53

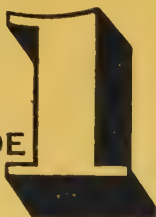
(P. Sanders/A. Thomas) Pharoah Sanders Music Co./
Amosia Leontopolis Thomas (ASCAP)

3. MICHAEL WHITE: JOHN COLTRANE WAS HERE-5:53
(M. White) Steamboat Gothic, Inc. (BMI)

Produced by
Ed Michel

© 1972 ABC RECORDS, INC.

SIDE



DEODATO / AIRTO IN CONCERT



CTI 6041
RVG SQ 87699 A
STEREO

- 1. DO IT AGAIN 6:29**
(Becker/Fagin)
Wingate Music/Red Giant Music/ASCAP
- 2. SPIRIT OF SUMMER 5:33**
(Eumir Deodato)
Kenya Music/ASCAP
- 3. PARANA 6:50**
(Hugo Fattoruso)
Good Morning Music Co./BMI

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SIDE

2

**DEODATO / AIRTO
IN CONCERT**



CTI 6041
RVG SQ 87699 B
STEREO

1. TROPEA 8:50

2. BRANCHES
(O Galho Da Roseira) 7:14
(Pascoal Divina)
Ilza Music/BMI

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ECM
RECORDS
DAVE LIEBMAN
DRUM ODE

ECM 1046
STEREO

SIDE 1
TIME 10:46 (17)
2310

1. GOLI DANCE 0:28
(Trad. Arr. by Dave Liebman) ASCAP
2. GOLI DANCE 0:28
(Dave Liebman) ASCAP
3. OASIS 5:28
(Dave Liebman/Eleanor Steinberg) ASCAP
4. THE CALL 4:44
(Dave Liebman) ASCAP

Produced by Manfred Eicher

AN ECM PRODUCTION

© 1975 ECM RECORDS GMBH

ECM
RECORDS
DAVE LIEBMAN
DRUM ODE

ECM 1046
STEREO

SIDE 2
(ECM 1046 B/C)
2310 390

2. THE INDIANA'S RHYTHM 10:33
(Dave Liebman) ASCAP
3. SATYA DHYANI (TRUE SOUND) 6:17
(Dave Liebman) ASCAP

Produced by Manfred Eicher

AN ECM PRODUCTION

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RAMSEY LEWIS
FUNKY SERENITY

KC 32030
STEREO

SIDE 1
AL 32030
© 1973 CBS, Inc.

1. KUFANYA MAPENZI (Making Love) 5:16
-E. Green-
2. IF LOVING YOU IS WRONG I DON'T WANT
TO BE RIGHT 5:21
-H. Banks -R. Jackson - C. Hampton-
3. WHAT IT IS! 2:38 -R. Lewis -
C. Eaton - M. Jennings-
4. MY LOVE FOR YOU 5:11 -E. Green-
5. NIGHTS IN WHITE SATIN
5:34 -J. Hayward-

RAMSEY LEWIS
FUNKY SERENITY

KC 32030
STEREO

SIDE 2
BL 32030
© 1973 CBS, Inc.

1. SERENE FUNK 4:09
-R. Lewis - C. Eaton - M. Jennings-
2. DREAMS 9:38
-R. Lewis - C. Eaton - M. Jennings-
3. BETCHA BY GOLLY WOW! 5:06
-T. Bell - L. Creed-
4. WHERE IS THE LOVE 4:57
-R. MacDonald - W. Salter-

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PASSION RECORDS

JOHNNY HOUSTON

MAKIN BACON

LP - 5001
SIDE 1

STEREO
33 1/3 RPM
Produced by
Johnny Houston

1. *Something Borrowed, Funky and Blue* - 2:18
2. *Let's Get It On Saxophone* - 4:12
3. *Touch Me In The Morning* - 4:55
4. *Higher Ground* - 4:01

PASSION RECORDS

JOHNNY HOUSTON

MAKIN BACON

LP - 5001
SIDE 2

STEREO
33 1/3 RPM
Produced by
Johnny Houston

1. *I Believe In You* - 5:25
2. *Danny Boy* - 2:56
3. *If You Want Me To Stay* - 3:45
4. *When I Lost My Baby* - 5:23

SHAQUILLE O'NEAL

SHAQ DIESEL

RAP ROOKIE OF THE YEAR!

HIS DEBUT ALBUM

SIDE A:

1. **INTRO 1:48**
2. **(I KNOW I GOT) SKILLZ 4:23**
FEATURING DEF JEF
3. **I'M OUTSTANDING 4:07**
4. **WHERE YA AT? 4:45**
FEATURING PHIFE OF A TRIBE CALLED QUEST
5. **I HATE 2 BRAG 4:32**
6. **LET ME IN, LET ME IN 3:03**

1, 2 and 5 Produced by Def Jef and Meech Wells for The Arsenal
3 Produced by Erick Sermon for Grand Royal Productions
4 Produced by Ali Shaheed
6 Produced by Erick Sermon for Grand Royal Productions
Co-Produced by Colin Wolfe

SIDE B:

1. **SHOOT PASS SLAM 3:30**
2. **BOOM! 3:00**
3. **ARE YOU A ROUGHNECK? 3:43**
4. **GIGGIN' ON 'EM 4:08**
FEATURING PHIFE OF A TRIBE CALLED QUEST
5. **WHAT'S UP DOC? (CAN WE ROCK) 3:53**
FEATURING FU-SCHNICKENS
6. **GAME OVER :10**

1, 2 Produced by Erick Sermon for Grand Royal Productions
3, 5 Produced by K-Cut for Main Source Productions
4 Produced by Dr. "7"

Mastered at Masterdisk by Tony Dawsey
AN ORIGINAL SOUND RECORDING MADE BY ZOMBA RECORDING CORPORATION

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"I Know I Got (Skillz)" contains a sample of "Snake Eyes" written by S. McKenzie, K. McKenzie and W. Mitchell and performed by Main Source, courtesy of EMI-April Music Inc. (ASCAP)/Frozen Soap Songs (BMI).

"I'm Outstanding" contains samples of "Outstanding" written by Calhoun and performed by The Gap Band, courtesy of Taking Care Of Business Music (BMI) and PolyGram Special Markets; "The Payback" written by J. Brown, J. Starks and F. Wesley and performed by James Brown, courtesy of Dynatones Music Publishing/Unichappell (BMI) and PolyGram Special Markets; "Don't Stop The Music" written by Yarbles and A. Peoples and performed by Yorborough & Peoples, courtesy of Taking Care Of Business Music (BMI) and PolyGram Special Markets.

I Hate 2 Brag
(S. O'Neal/J. Fortson/M. Wells/H. Hancock)
Produced by Def Jef and Meech Wells for The Arsenal
Engineered by Jon Lucas
Recorded and Mixed at Beat Street Studio
Chrysalis Music/Word Life Music/Big Giant Music/Warner Chappell/Hancock Music Co. (ASCAP)

"I Hate 2 Brag" contains samples of "Watermelon Man" written and performed by Herbie Hancock, courtesy of Hancock Music Co. (BMI) and Sony Music Entertainment Inc.; "Kulism" written and performed by The Kali Tribe, courtesy of Kulism Music Inc. (ASCAP) and Kali Records and "Basketball Throwdown" written by C. Ahearn and performed by Cold Crush Brothers & Fantastic Freaks, courtesy of Charlie Ahearn.

"Let Me In, Let Me In" contains a sample of "Wrath Of My Madness" written by D. Owens and M. James and performed by Queen Latifah, courtesy of T. Boy Music (ASCAP) and Tommy Boy Records.

"Shoot Pass Slam" contains a sample of "Torzan" written and performed by Johnny "Guitar" Watson, courtesy of Vir-Jon Music (BMI) and Johnny "Guitar" Watson.

Erick Sermon appears on "Shoot Pass Slam" and "Boom!" courtesy of Def Jam/RAL/Chaos

"Giggin' On 'Em" contains a sample of a performance by Sam Kinison courtesy of the Estate of Sam Kinison.

The "Intro" contains samples of "The Big East" written by D. Clear, G. Jenkins and T. Stewart and performed by Masta Ace, courtesy of Damasta Music/Verry White Music (ASCAP) and Delicious Vinyl Records by arrangement with Warner Special Products; "Don't Believe The Hype" written by Ridenhour, Sadler, Shocklee and Drayton and "Public Enemy #1" written by Ridenhour and Shocklee - both performed by Public Enemy, courtesy of Def American Songs (BMI) and Def Jam Recordings, Inc. by arrangement with Sony Music Entertainment Inc.; "That's How We Move It" written by M. Dixon and C. Stanley and performed by Grand Puba, courtesy of Longitude Music/Powerforce Music/Rushdown Music (BMI) and Elektra Entertainment by arrangement with Warner Special Products; "Wicked" written by S. Stewart, O. Jackson, A. Weston, M. Pierce, N. Hopier, M. Jones, W. Hines, C. Charity, D. Lynch, W. Morrison, G. Webster, A. Nolan, L. Bonner, L. Middlebrooks and performed by Ice Cube, courtesy of Bridgeport Music/Gangsta Boogie Music/MJec music/EMI-April Music Co. (ASCAP) and Priority Records and "Death Becomes You" written by T. Guest, K. Guest, P. Phillips, C. Penn and performed by Pete Rock and C.L. Smooth, courtesy of New Line Music/Mess Hitty & Capone Music/Smooth Flowin' Publishing/Pete Rock Publishing (ASCAP) and Elektra Entertainment by arrangement with Warner Special Products.